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LANTHORN PALACE : BY J. M. W. TURNER, R.A.
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FROM THE PICTURE LENT TO THE EXHIBITION OF
BRITISH RETROSPECTIVE ART AT BURLINGTON HOUSE



No. 1. --DEDHAM VALE

BY JOHN CONSTABLE, R.A. : 1811

LENT BY MR. GRANVILLE PROBY

BRITISH ART AT BURLINGTON HOUSE

By CHARLES JOHNSON

BRITISH modesty on the subject of British painting has been exaggerated and unnecessary—how unnecessary is proved by the exhibition at Burlington House, which has, I think, achieved its aim: the bringing together of the finest collection of British art that has ever appeared in a single building. The main difficulty of the Selection Committees (for which I have worked as Secretary) has been to choose, out of the many excellent pictures that have come under consideration, the very best examples of all.

In my *Short Account of British Painting* (just published by G. Bell & Sons) I have maintained that

the more exalted type of figure-composition (such as is associated with the Italians) is a characteristic, though a rare, product of the English genius. It inspired our great mediæval painters, whose names are mostly lost. Since wall-paintings of necessity remain *in situ*, mediæval painting is mainly represented at the exhibition by illuminated manuscripts. The genius of the tenth-century illuminators is magnificently exemplified by *The Benedictional of St. Æthelwold* (The Duke of Devonshire) and that of their successors after the Conquest by *The Winchester Bible* (Winchester Cathedral), *The Brâiles Psalter* (New College, Oxford) and the *Six Leaves*



No. II—SELF PORTRAIT : BY SIR NATHANIEL BACON : CIRCA 1625 LENT BY THE EARL OF VERULAM

of a *Psalter* by William de Brailes (Fitzwilliam Museum) illustrate the gradual transition, peculiar to English thirteenth-century art, from Romanesque to Gothic. The livelier, lighter manner of the fourteenth century is represented by the *John of Gaunt Psalter* (Mr. T. H. Riches), and the solid realism that came over from Flanders in the middle of the fifteenth century by the *Chaundler Manuscripts* (Trinity College, Cambridge), which foreshadow the style of the wall paintings in Eton College Chapel.

On the other hand, the two later fifteenth-century portraits of *Athelstan* and another *King* (Society of Antiquaries) are independent of Flemish influence and exactly correspond in style with that of contemporary Tudor architecture. Most of the portrait

painters of the succeeding Tudor reigns were foreigners; but Holbein, the greatest of them, learned his technique as a miniaturist from studying English illumination. Nicholas Hilliard (c. 1547-1619), the greatest of English miniaturists, continued these methods in the reigns of Elizabeth and James I. His pattern-sense and his choice of delicate, rather than forcible, contrasts of light in the modelling of a head, dominated the style of even life-sized Elizabethan portraits, which are seldom without decorative charm.

Even Cornelius Johnson (c. 1593-1664) belonged to this tradition, which only finally went out of favour when Van Dyck established himself in England in 1632. Meanwhile one painter, Sir Nathaniel Bacon (1585?-

1627) had already adopted a more continental manner, closely allied to that of such Italianate Dutch painters as Honthorst and Terbruggen. In his striking *Self Portrait* (c. 1625) (The Earl of Verulam) (No. ii.), light and shade have become elements in the composition for the first time in the history of English portraiture. Charm is added to the dignified conception by the colour scheme of red, greenish black and a pale yellow (between "lemon" and buff").

Van Dyck introduced a different tradition, based on that of the Venetians, which he and his successors modified to suit the taste of succeeding generations. His ablest assistant, William Dobson (1610-46), showed in *Robert Devereux, Earl of Essex* (Lord Sack-

ville) a technique almost as bold and a conception of character even more virile. The Dutchman, Sir Peter Lely (1618-80), on coming to England in 1641 (the year of Van Dyck's death), soon acquired a fame comparable with Van Dyck's, on whose style he founded his own. He adapted his portraits to suit the fashionable mood of three periods—the reigns of Charles I., Cromwell and Charles II. He is seen at his best in his portraits of the Admirals of the Dutch Wars at Greenwich Hospital. A powerful example is *Admiral Jeremy Smith* (1666) (No. iii.), whose formidable, ruthless countenance makes an inexplicable appeal to the spectator's sympathy. The colour scheme is warm and glowing; and all the accessories (notably the full sleeves) are drawn with a mastery from which the design derives its strength.

Sir Godfrey Kneller (1646-1723), who stepped into Lely's shoes, could at his best paint vigorously, model solidly, and even express character subtly, as in the portrait of the *Duchess of Marlborough* (Earl Spencer), painted after she had cut her hair off in a fit of temper.

After Kneller's death, English painting was not in a flourishing condition. Then came William Hogarth (1697-1764), who owed something technically to Kneller, but whose sturdy middle-class vision was in complete reaction from the tradition of Van Dyck. In his hatred of flattery he often verged on caricature; but his famous full-length of *Captain Coram* (Foundling Hospital) vindicates his powers as a serious portrait painter. In psychological depth, as in beauty of paint and colour, it stands the test (made possible now by proximity) of being compared with Reynolds' and Gainsborough's finest portraits. Another aspect of Hogarth's genius appears in his sketch of *A Masked Ball at Wanstead Assembly* (Camberwell Art Gallery) (No. vi.); but for the clothes, it might be mistaken for the work of a nineteenth-century impressionist; so little has the concern been with detail; so eagerly and unerringly have the transitory

images of light, colour and movement been recorded.

The continued demand for small conversation pieces, such as Hogarth had been one of the first to produce, gave to Thomas Gainsborough (1727-88) his first opportunity for commissions. Gainsborough's small outdoor portrait groups have a special charm that belongs to nothing else in the history of painting. It is perfectly distinct from the more brilliant grace of his later Bath and London work. A characteristic example is the group of *Heneage Lloyd and his Sister* (Fitzwilliam Museum) (No. v.). The shy faces already show his characteristic animation; the clothes are sensitively as well as carefully painted; and the lighter brush-work of the trees is more deliberately observant and less merely calligraphic than in landscapes of the Bath and London periods. Among the many fine Gainsboroughs which the exhibition has secured may be mentioned *Lady Georgiana Spencer as a Child* (c. 1763) (Earl Spencer), a fascinating portrait, which is instructive in marking a stage of development between the unfinished *Gainsborough's Daughters* (c. 1756) (N.G.) and later Bath portraits such as *Isabella, Countess of Sefton*



No. III.—ADMIRAL JEREMY SMITH: BY LELEY: 1666
LENT: LORDS COMMISSIONERS OF THE ADMIRALTY

(1769) (Earl of Sefton). The final phase of all is represented by the brilliant execution of *Lady Bate Dudley* (1787) (The Baroness Burton).

Sir Joshua Reynolds (1723-92) did not become a master of the first rank until after his return from Italy in 1752. His subsequent developments are well illustrated at the exhibition. *Lady Frances Scott* (1758) (N.G., Scotland), which is typical of his respectful sympathy with children, exemplifies his careful modelling of the seventeen-fifties. These methods reach perfection in the richly painted group of *Georgiana, Countess Spencer and her Daughter* (1761) (Earl Spencer). The daughter appears again in three portraits at the exhibition: in one by Gainsborough, which I have mentioned, as a child of about seven; and as *The Duchess of Devonshire* in two more by Reynolds (both belonging to the Duke of Devonshire), the charming sketch (*Plate*, p. 7), painted when she was twenty-three, and as in the famous group of 1784 with her own child. The latter is characteristic of the swift brush work and full impasto of Reynolds' later painting. Yet this confidence has not betrayed him into careless drawing. Sound draughtsmanship plays a large part in the perfect design of the equally famous *Ladies Waldegrave* (1781) (Mrs. Yerburgh). The fluency of his brush stopped short of vagueness just as his accuracy stopped short of niggling. Thus, in *Master Crewe as Henry VIII.* (1777) (The Marquess of Crewe), the head is as firmly drawn as it is freely painted. In colour the blue cloth on the left introduces a happy contrast to the reds, golds and browns of the cloak and tunic. These accessories are treated in the manner of the Venetians rather than of Holbein. The fact that the pose is borrowed from the latter only serves to bring out the originality of Reynolds' conception, and fully justifies

his argument that "By being conversant with the invention of others we learn to invent."

George Romney (1734-1802) had little of Reynolds' grasp of complex character. On the other hand he was soundly trained in the use of permanent pigments; and in his best middle period was capable of a decorative command of line that none of his contemporaries attained. This is seen in *The Children of Earl Gower* (1776-82) (The Duke of Sutherland), one of the best designed as well as one of the most popular pictures at the exhibition. A less familiar aspect of Romney appears in the fine full-length of *Admiral Sir Hyde Parker* (1780-82) (Sir W. Hyde Parker, Bt.). In painting and in characterisation it has a bold virility, which is actually as typical of the painter as the suavity of his portraits of women.

Of the younger generation of portrait painters the most brilliant was Sir Thomas Lawrence (1768-1830). His various styles are well represented at the exhibition. His powers are often seen to best advantage in portraits of soldiers, such as *The Third Marquess of Londonderry in Hussar Uniform* (Marquess of Londonderry).

Sir Henry Raeburn (1756-1823), Lawrence's best-known Scottish contemporary, is also well represented. *Lord Newton* (National Gallery of Scotland) and *Mrs. James Campbell* (Lieut.-Col. A. J. Muirhead) exemplify his methods of simplification in dealing with varied characters; and his earlier *Sir Nathaniel Spens* (1791) (Royal Archers, Edinburgh) is exceptional among his works for its completeness of design. The work of John Hoppner (1758?-1810) is exemplified by a number of pretty portraits of

women and by *The Second Earl Spencer* (Earl Spencer) which is superior to his average achievement in firmness of draughtsmanship.

The selection of the work of John Opie (1761-



NO. IV.—THE THIRD
DUKE OF PORTLAND
ON A WHITE HORSE

BY GEORGE STUBBS
LENT BY THE DUKE
OF PORTLAND, K.G.



GEORGIANA, DUCHESS OF DEVONSHIRE
SKETCH BY SIR JOSHUA REYNOLDS
LENT BY THE DUKE OF DEVONSHIRE TO
THE BURLINGTON HOUSE EXHIBITION

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No. V.—HENEAGE
LLOYD AND SISTER
BY GAINSBOROUGH
FITZWILLIAM MUS-
EUM, CAMBRIDGE



No. VI.—A MASKED
BALL AT WANSTEAD
ASSEMBLY : BY
HOGARTH : CAMBER-
WELL ART GALLERY



No. VII. CILGERRAN CASTLE : BY RICHARD WILSON : LENT BY NATIONAL MUSEUM OF WALES, CARDIFF

Stubbs deserves more than the limited and specialised renown that he has so far received.

The number of landscapes at the exhibition does not fall far short of the number of portraits. The fine array of work by Richard Wilson (1714-82) clearly indicates his position beside Hogarth, Reynolds and Gainsborough

1807) is smaller. His powers as a chiaroscuroist and as an interpreter of peasant character appear to advantage in *The School Mistress* (1784) (Mr. A. T. Loyd). In great contrast to such work is his portrait of *Sir John Morshead, Bart.* (Mr. O. F. Morshead), (see *Plate*, page 13), which must have been painted at about the same time. Opie has here been equally successful in rendering the handsome Surveyor-General to the Prince of Wales. Sir John Morshead was a Cornishman and a politician of eminence ; and it is probable that Opie was counting on his patronage in recommending him to fashionable London sitters.

While these more ambitious painters were producing life-sized portraits, others were painting figures on a smaller scale in conversation pieces and sporting pictures, which are no less characteristic of the English tradition. George Stubbs (1724-1806), the author of *The Anatomy of the Horse*, was by no means merely an animal painter. *The Third Duke of Portland on a White Horse* (1767) (Duke of Portland) (No. iv.) is typical of his sobriety and absence of affectation. No painter of his generation drew trees so carefully ; none, save the greatest, equalled him in truth of tone. The quality of his paint is sound ; and everything that he represents has substance. Nor is this example exceptional among his works in the natural dignity of the design. The more poetically conceived *Reapers* (1783) (Viscount Bearsted) illustrates another aspect of his genius. In fact, the examples at the exhibition prove that

as one of the giants of the eighteenth century. *Cilgerran Castle* (National Museum of Wales) (No. vii.) is of special interest because Turner repeated the composition in a picture belonging to Viscount Allendale. In spirit, Wilson's *Cilgerran* anticipates the atmosphere of the nineteenth-century romantic writers. The firm structure of everything, castle, barges, rocks and trees, will especially appeal to painters of to-day. *The Welsh Valley* (Manchester) shows his later, more softly atmospheric manner ; and *The Tiber* (Captain Richard Ford) the splendid positive colour of which he was capable.

John Robert Cozens (1752-97), the first imaginative English water-colourist, produced in a restricted field landscapes powerful in design and delicate in execution. *The Alpine Valley* (Birmingham) shows his subtlety in rendering tones, and *Citara on the Gulf of Salerno* (Mr. T. Girtin) his power to represent size, height, and depth.

Thomas Girtin (1775-1802) carried water-colour painting a stage farther. His use of strong contrasts of tone is seen to advantage in *Stepping Stones, Bolton* (Mr. T. Girtin) ; and his firm draughtsmanship in *Plinlimmon*, which also belongs to his descendant. *La Rue St. Denis* (Sir Hickman Bacon, Bart.) is a fine example of his direct technique and of his economy of labour in the treatment of detail. Turner outlived his contemporary Girtin by nearly half a century, but never ceased to remember his work with admiration.

Joseph Mallord William Turner (1775-1851), the

greatest of English landscape painters, was also the most prolific and the most varied. His wide range is splendidly illustrated in the exhibition. *Bonneville* (Mr. Stephen L. Courtauld) exemplifies the grand three-dimensional compositions inspired by his first visit to the Alps in 1802; *Whalley Bridge* (Exh., 1811) (Mr. A. T. Loyd), the sunny serenity of his next phase; *Mercury and Horse* (Lord Swaythling) the dignity of his more conventionally classical middle period; and *Going to the Ball* and *Coming from the Ball* (Major Donald Mirrielees) the originality and brilliance of colour that he used during the last twenty years of his life. Turner's water-colours are of no less importance in an estimate of his genius. Visitors to the exhibition can study his developments in this art from the finely drawn *Salisbury Cathedral Interior* (Commander W. G. Agnew) to the exquisite delicacy of *Venice, Calm at Sunset* (Fitzwilliam Museum).

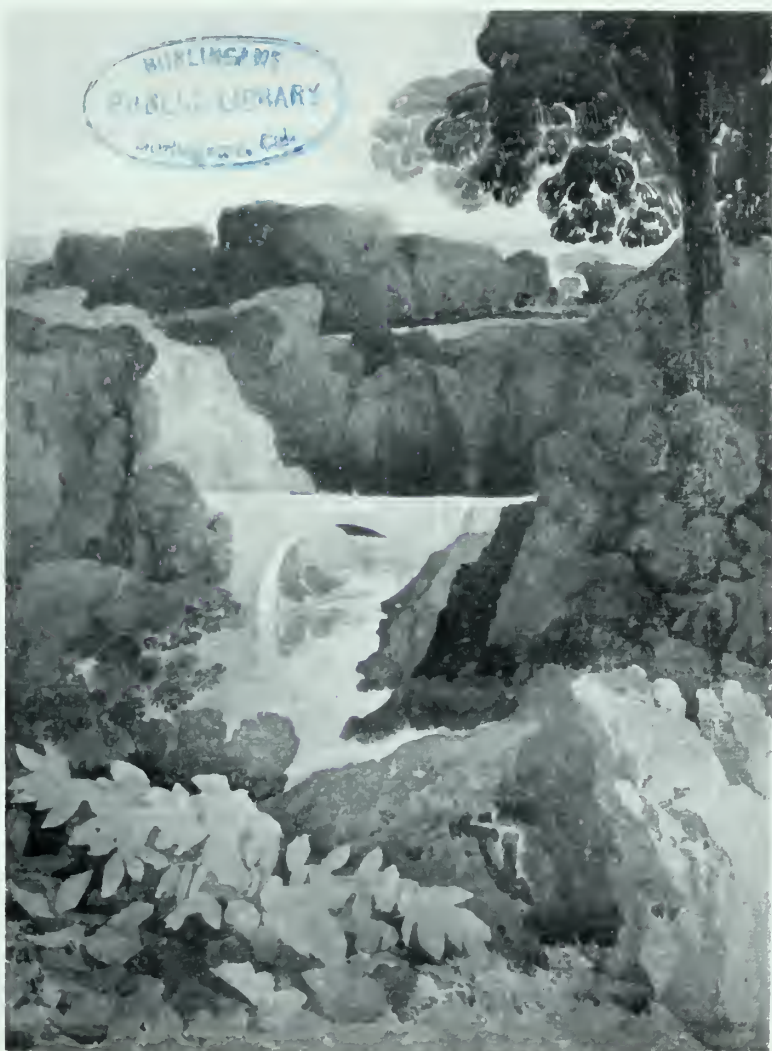
About half-way between these in date is *Mayence and Castel* (1817) (Mrs. Walter Jones). *Linlithgow Palace* (Exh., 1812) (Mr. F. J. Nettlefold) (*Frontispiece*) is an oil showing Turner's spontaneity and invention in contrasting shapes. The trees, the buildings and the figures make the happiest of foils to one another. In mood it is a somewhat unusual Turner, comparable with his other quietly intimate contemporary landscapes, but more consciously romantic.

John Constable (1776-1837) is often nowadays more admired for his sketches than for his finished compositions. Two brilliantly impressionistic *Views on the Stour* (1811) (Victoria and Albert Museum) reflect an excited and disturbed state of mind. On the other hand, in the same year, he painted *Dedham Vale* (Mr. Granville Proby) (No. i.), which is exceptional among his works for its happy serenity. I have seen no other landscape by him in which the drawing of the branches of trees shows such delicacy of perception and ease of execution. Of later Constables at the exhibition, *The Leaping Horse*

(Royal Academy) is one of the grandest. It combines with perfect clarity his two outstanding qualities — command of simplified solid form and the power to render swiftly changing effects of light.

The Norwich School is well represented at the exhibition by a number of landscapes by its greatest leaders, Crome and Cotman, painters who had little in common save the accident of their birthplace. John Crome (1768-1821) was a closer observer of effects of light, whether forcible, as in *Moonlight on the Yare* (Captain the Hon. Arthur Howard), or subtle, as in *St. Martin's Gate* (Miss Faith Moore).

John Sell Cotman (1782-1842) was an observer of shape rather than of effects of light; and his observations were made more for the sake of extracting patterns from what he saw than in order to record exact appearances. His water-colours of about 1806, painted in the North of England, have a special appeal



No. VIII.—THE NEW BRIDGE, DURHAM: COTMAN
BELONGING TO SIR HICKMAN BACON, BART

NO. IX.—THE GIRLHOOD
OF MARY VIRGIN : 1848-9

for painters of to-day. He succeeded in carrying out what many of us are striving to carry out, austere simple designs with a purely formal appeal to the eye. *Greta Woods* (Mr. Lewis G. Fry) has this quality, while also suggesting the concrete fact of quantities of foliage. *Where Greta joins Tees* (National Gallery of Scotland) contains many decorative and true contrasts of shape. *The New Bridge, Durham* (Sir Hickman Bacon, Bart.) (No. viii.) is more purely abstract than either of these. Yet much of its charm depends on the truly observed subtleties of green in the foliage. The simplification of the flat tops of the distant trees also comes from an intelligent perception of fact; and even the pattern of the tree in the foreground is a selection from reality, not an arbitrary abstraction. The whole conception, however, is far removed from the topographical vision with which the School of English Water-Colour began. Later in life, Cotman aimed at more three-dimensional composition. This phase is represented at the exhibition by two oil paintings of about 1828 from the Norwich Castle Museum, *The Baggage Wagon* and *The Mishap*. These examples also have the air of having been painted by an exceptional master of the twentieth century.

A good representation of the earlier works of the Pre-Raphaelites is being shown. Comparison of the earlier paintings of Holman-Hunt and Millais with pictures by such painters of the older generation as Etty ought to prove, what many to-day have failed to understand, that the Pre-Raphaelites in their own day were as young, as impatient, and as intolerant of academic convention as any post-Impressionist, Cubist or Surrealist who has come since.



BY D. G. ROSSETTI :
LENT BY LADY JEKYLL

William Holman-Hunt (1827-1910) believed in an exact study of light. This is seen in *The Two Gentlemen of Verona* (Birmingham) and *The Hireling Shepherd* (Manchester) (both 1851). *The Scape-Goat* (1854) (Lady Lever Art Gallery, Port Sunlight) has been called "the most original composition produced in the nineteenth century."

Sir John Everett Millais (1829-96) is represented by eight examples, of which *Lorenzo and Isabella* (1848) (Liverpool) is the earliest and *Sir Isumbras at the Ford* (1857) (Port Sun-

light) the latest in date. Of the work of Ford Madox Brown (1821-93) *Pretty Baa Lambs* (1851) (Ashmolean) is the earliest example of his studies of lighting according to Holman-Hunt's precepts. His vigorous interest in humanity appears in *Work* (1852-58) (Manchester).

Dante Gabriel Rossetti (1828-81) was by temperament of a very different type from the other members of the Pre-Raphaelite Brotherhood. The exhibition is fortunate in securing his earliest finished oil painting, *The Girlhood of Mary Virgin* (1848-9) (Lady Jekyll) (No. ix.), which was painted under the supervision of Holman-Hunt, whose influence is seen in the careful drawing of the vine. The conception, however, is entirely that of Rossetti; a certain pleasing stiffness in the design is characteristic of his decorative methods. His mother sat for St. Anne, and his sister for the Virgin. The picture's severely ascetic mood is greatly to be contrasted with that of Rossetti's later works. In these nineteenth-century examples, as much as in those of an earlier date, the high standard of the exhibition is maintained.



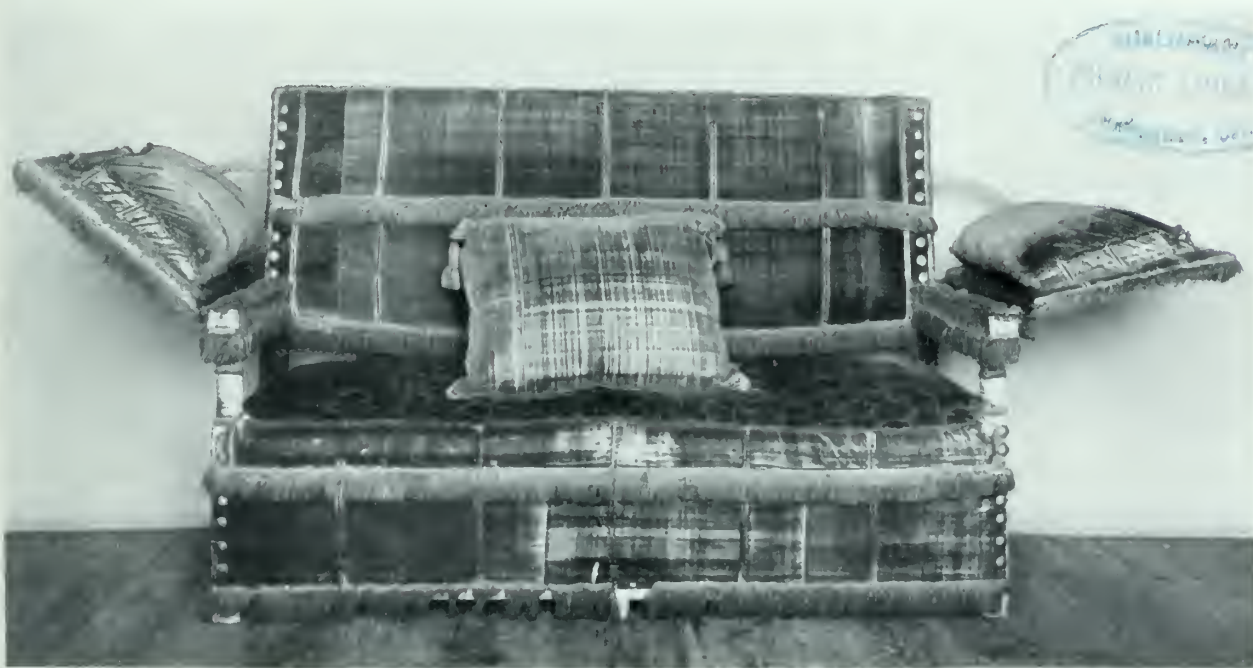
SIR JOHN MORSHEAD, BART., LORD WARDEN
OF THE STANNERIES: BY JOHN OPIE, R.A.
REPRODUCED BY KIND PERMISSION
OF MR. O. F. MORSHEAD, FROM THE
WORK LENT TO BURLINGTON HOUSE



CHARLES II. COUCHES, CHAIRS AND STOOLS

1660-1670

By R. W. SYMONDS



No. 1.—"THE KNOLE COUCH" ENGLISH CIRCA 1640 WITH FALLS AND IRON WORK — CRIMSON VELVET TRIMMED WITH GOLD AND SILVER FRINGES AND GARNISHED WITH GILT NAILS : THE PROPERTY OF THE LORD SACKVILLE, K.B.E., C.B., C.M.G.

"The very walls as if they were sensible of this calamitie, doe weepe downe their plaister in grieve that their ornaments should suffer so hard a fortune."

(From a pamphlet entitled :—

A deep sigh breath'd through the lodgings at White-Hall deploring the absence of the Court, and the miseries of the Pallace, London, 1642.)

THE Restoration of the Monarchy in 1660 caused an immediate revival of manners and customs which, during the time of the Commonwealth, had fallen into abeyance. The emptiness of Whitehall and the "miseries of the

Pallace" were no longer ; the galleries again echoed the hum and stir of the throngs. For with the King returned laughter and gaiety ; and Whitehall, so long neglected, now became the centre of fashion and of the modern mode

The great change affected the life and outlook of the people, and it is for this reason that the historian of English furniture notes that there was a definite alteration in style between the furniture that was in fashion during the Commonwealth and that in vogue in the reign of Charles II.

Carolean furniture was of a distinct type. It was copied and adapted from contemporary French

furniture, which was the reason why it was so markedly different from the furniture of the Commonwealth period. The new French fashion did not come into vogue immediately. It first appeared in the furniture of the Royal Palaces and the houses of the rich nobility. The most important firms of London furniture makers began to supply the new furniture, and it was copied by the smaller firms, who in turn sold it to their poorer and less fashionable customers. The cabinet and chair makers in the provinces were slower than their London *confrères* to adopt the new

mode; they continued for several decades to make their furniture in the older Jacobean style and to use oak instead of the new fashionable "walnut-tree" wood.

In order to describe this new style of furniture a number of extracts are quoted from the household accounts of the Lord Chamberlain's Department, which are preserved at the Public Record Office, of purchases of furniture for the Royal Palaces. These exceptionally interesting documents provide much information as to the dates when particular types of furniture came into, and went out of, fashion, and the use of different woods and materials. They describe pieces of which no extant example is recorded; and they disclose the names of craftsmen who were important in their time since they were holders of the Royal Warrant. The accounts also supply evidence that the furniture trade in the seventeenth century was composed of three separate crafts: the joiner who made chairs, stools, forms, wainscot tables and bedsteads; the cabinet-maker who made cabinets, scrutoires, writing and card tables, tables, stands and looking glasses; and the upholsterer who supplied all upholstered furniture, such as chairs, stools,



NO. 11.—A "FRENCH" CHAIR COVERED ALL OVER WITH CRIMSON DAMASK AND TRIMMED WITH SILVER FRINGE CIRCA 1660. THE PROPERTY OF THE LORD SACKVILLE, K.B.E.

No. III—A "FRENCH" CHAIR COVERED ALL OVER WITH PURPLE VELVET TRIMMED WITH SILVER FRINGE AND GARNISHED WITH GILT NAILS: BAG AND BACK WORKED WITH EMBROIDERY OF SILVER THREAD: *CIRCA* 1660 (?): THE PROPERTY OF THE LORD SACKVILLE, K.B.E., C.B., C.M.G.



couches, bedsteads, curtains and carpets. In the joiners' accounts upholstery is seldom mentioned in connection with chairs, stools and bedsteads, but when these articles appear in an upholsterer's account the upholstering material, whether damask, velvet or needlework, and the trimmings, are nearly always described in detail. In a cabinet-maker's accounts it is rare to find mention of a chair, a stool or a bedstead. By the second quarter of the eighteenth century these three crafts were practised by one firm. Chippendale supplied chairs and cabinets and executed upholstery work. Jeremiah Surman, of Soho Square (mentioned in articles in *THE CONNOISSEUR*, February and June, 1933) was

trading as a retailer in all kinds of furniture, most of which he does not appear to have made himself, but purchased from other cabinet-makers. We still have no evidence that retail furniture firms of this description existed in the seventeenth century.

Another trade referred to in the household accounts is that of coffer making. Richard Pigg described himself as a coffer maker. A reproduction of an original bill of this craftsman is illustrated in No. vi. As coffers and chests were no longer in fashionable demand in the time of Charles II., Pigg's accounts are mostly for the supply of trunks and cabinets covered with Russian and Turkish leather. The bill reproduced is for four such trunks. It will be noticed that it is dated March 30th, 1668, and that it relates

to goods supplied to the Royal Household. As it is not entered in the household accounts at the Public Record Office, its omission must be due to its having been mislaid.

In discussing this late seventeenth-century furniture it is proposed to consider first of all the work of the joiner and upholsterer and to deal with couches, chairs and stools.

An examination of the accounts for the years 1660 to 1720 reveals a number of facts concerning these pieces which are in no way consistent with the views and opinions that have been expressed by the best known authorities on English furniture up to the present time. The evidence that is divulged by the accounts must be considered dependable, for



No. IV.—A FOLDING (?) STOOL EN SUITE WITH CHAIR No. III.; THE PROPERTY OF THE LORD SACKVILLE, K.B.E., C.B., C.M.G.

not only is it contemporary evidence, but the furniture supplied was necessarily in the latest fashion. The truth of this latter statement appears conclusive when it is considered that the greater part of the furniture was for the Royal Palaces of Whitehall, Hampton Court and Windsor, and that the accounts not only include furniture for the State Apartments, but also that purchased for the private rooms of the King and Queen.

Before considering the accounts in detail, the following petition of Robert Morris, who was appointed the King's Upholsterer at the Restoration, is interesting, as it shows the very large amount of furniture which was purchased for refurnishing the Royal Palaces.

Furniture and upholstery, which included curtains and carpets, in addition to chairs, couches and bedsteads, were purchased in twenty-one months to the value of nearly £10,000, which is probably equivalent to about £50,000 at the present time, since the value of the pound, in terms of the labour it can buy to-day, has been calculated to be worth about five times its value at the period of the Restoration. The petition incidentally shows how light was the Royal Purse at this period.

"To the Kinges Most Excellent Matie.

The humble Petition of Robert Morris your Maties. Upholster in Extraordinary Humbly Sheweth

"That your peter. as he hath allwayes bin ready to hazard his Life in your Maties. Service soe, he hath bin as ready to

manifest his duty to your Matie., since your happy Restauration, by supplyinge your Wardrobe with all such provisions, as ye Lord Genl. Montague, and others the officers thereof, have, from time to time, desired amountinge unto nine thousand Eight hundred & odd pounds, and never yet received any more than Six hundred pounds thereof (wch. was about foureteene monthis Since), though your Peter. can Safely affirme, that noe man hath Supplied your Maties. occasions with more cheerefullnesse, and cheaper goods, or Shall for the future, if your Peter. might be reasonably enabled, by payment of what is already due, without which, he is, in most apparent danger to loose his Credit, and thereby to bring inevitable ruine on his family, But,

your Peter. beinge assured, that your Maties. Royall, & gracious intentions, are, that those who freely hazarded both life & estate, in order to your Maties. blessed returne, should not now Suffer, by their readinesse to Serve the occasions, of your Maties. household, And doth therefore most humbly, & earnestly Pray.

That it may please your Matie. to give such effectual order for the just and present Satisfaction of your Peters. debt, due from your Said Wardrobe as may support his Credit in ye City, and enable him to proceed in your Maties., and our Gracious Queenes Service, to which your Matie. hath bin graciously pleased, to desigine him

"And your Peter. as in duty bound, shall Ever pray. &c."*

"At the Court of Whitehall the 20th day of January 1661† His Maties taking notice of the great debt due to the Petitioner & how little thereof hath been paid And being thereof willing to afford him all possible favor, for then enabling him, cheerfully, to discharge the duty of his place (as hitherto hee hath done); is graciously pleased, to referre his request to ye right Honble the Earle of Sandwich, Master of the great Wardrobe, to the end that Lopp may take effectual Order that the Petitioner may receive satisfaecon of his debt out of, & proporconably so ye severall Sums, wch already are, or shalbee received, for the necessary occasions & supplies of that officer

"Edw. Nicholas."

Captaine Morris his

Peticon wth his

Maties. gracious referring thereupon

* Unfortunately the majority of Robert Morris' accounts do not appear to have been preserved, as only a few of them are to be found in the Lord Chamberlain's records.

† This year is really 1662, as prior to 1750, when the Act which changed the calendar became law, the new year did not legally begin in England until March 25th: hence January, February and March 1st to 24th in any year were considered, before the Act, to belong to the previous year.

No. V.—A FOOT-STOOL EX SUITE
WITH CHAIR ILLUSTRATED No. III.
THE PROPERTY OF THE LORD
SACKVILLE, K.B.E., C.B., C.M.G.



One significant and frequently used expression in the accounts of these years is the term "French" as applied to chairs, tables and bedsteads, clearly showing that English joiners and upholsterers of this decade copied contemporary French furniture. This statement refers only to furniture supplied to the Royal Palaces and the rich nobility, and not to the household furniture purchased by the less well-to-do citizens. The wealthy nobility used furniture sometimes "gilt with burnisht gold" and upholstered with velvet and silk damask, trimmed with silver and gold fringes, whilst the humbler householder used chairs and couches made of oak, beech, or walnut upholstered either in leather or Turkeywork.

The following are quotations from the household accounts of furniture purchased during the period 1660-1668, with a note of the prices paid.

ACCOUNTS OF JOHN CASBERT. UPHOLSTERER.
From the 24th of June 1660 to Michas following 1661
For making a Crimson Velvet french Chair Covered
all over with Gold and Silver Fringe and a bagg
filld wth downe. £1.
For making Six Folding stooles Suitable at £1.
Michas 1660 until Michas 1661
For sackcloth & Girthweb for XVIII Chaires of
Crimson damaske £1-16.
For black Tacks & lyming for Chaire backs £1-4-0
For XXIIII yards of Crimson serge to couer the said
Chaires at IIIIs Vid p yard £5-8-0
For XXXIIII yards of millard fustian for baggs for
the said Chaires at IIIs Vid p yard £4-5-0
For LXVIIb of fine downe to fill the said baggs at
IIIs Vid p lb £8-5-0
For curled haire to fill the Chaire backs 10/-
For eight Thousand of gilt nailes for Garnishing the
said Chaires at XVIs p Thousand. £6.
For making XVIII Chaires of Crimson serge gar-
nished with gilt nailes and alsoe for fityng the false
Cases to them of Crimson damaske being trimed with
gold & Silver fringes. £10.
For ye with drawing Roome at Whitehall. £1-10-0
For Sackcloth and double Girthweb for a Couch
& fower Chaires & for lyming & Stuffing for the backs

For nineteen yards of millard fustian for baggs for the
Couch & Chaires at IIIs Vid p yd £2-7-0
For LIIIIb of downe filled into Seven baggs for the
Couch & Chaires at IIIs Vid p lb £6-15-0
For two Thousand of large gilt Bullions for fower
Chaires & a Couch of green damaske at £6.
For black tacks & burnished gilt nailes 13/4
For Iron worke double gilt Used about the Couch
of green damaske. £2-5-0
For Makeing a large Couch of green damaske wth
borders trimed with gold & Silver fringes & Garnished
with gilt nailes &c. £2-10-0
From 1665 Michas 1666
Remo: Wardrobe.
Making 2 french Chaires of crimson dam trim'd with
gold & silver fringe & two foulding stooles of crimson
velvt, broken in progress £2-6-8
August 20th 1668
For makeing 2 great chaires of Crimson vellvt
trimmd with gold, and silver frindges with Borders. £1.
28th September 1668
For the Monmouth Yaght
For makeing a French Chaire of Crimson Dammaske
with Baggs and Borders, & fringed with silke frindges 10/-
ACCOUNTS OF JOHN WHITBY. JOYNER.
Michas 1660 unto Michas 1661
For Comden House.
18 french Chaires frames £7-16-0
1 Large french bed stead £2-10-0
1 french Chaire and 4 backe Chaires and a foot
stooles for windsor £3
1 french table £1-2-0
for ye with Drawing Roome Whitehall
1 Large Couch frame with Iron worke £1-6-0
for his Maties Dressing Roome.
1 french Chaire frame for grene Damask
hampton Courte 8/-
1 Large Couch frame for Crimson velvet £1-6-0
for ye tennes Court
2 Large Chaire frames for velvet 16/-
For a large Couch wth back & Elbowes. £1-4-0

For double gilding the Iron worke for ye Couch	℥2-10-0
For making the large Couch wth baggs of Downe, & borders of Crimson vellvett	℥2-6-8

If very careful consideration is given to the descriptions in these quotations, the first conclusion reached is that the furniture was mainly of a luxurious and upholstered type. These early accounts of purchases in the first decade of Charles II.'s reign very seldom mention the wood of which the furniture was made. After 1670, however, reference to "walnuttrec" is often included in the descriptions of chairs and stools. Another significant fact is that there is no mention of the method in which the woodwork was fashioned, except the statement sometimes that it was turned. In the accounts from 1670 onwards, such descriptions as "turned all over," or "twisted turne" or "French turned" are employed. The absence of any description of the design of the woodwork of the furniture strongly suggests that it was mainly upholstered and that the actual woodwork visible was an unimportant feature. Such descriptions as "crimson velve

French chaire Covered all over," "Chaires of crimson serge garnished with gilt nailes," "Couch of green damask," "chaires of crimson vellvett," "couch frame for crimson velvet," "chaire frame for greene damask," all point to the fact that this furniture was not only upholstered in these materials, but that the actual frame work of the chairs and couches, similar to the examples illustrated in Nos. i. and iii., was covered with it.

A joiner such as John Whitby supplied chair and couch frames only, since their upholstery was of too elaborate a character for a joiner to produce. The upholstered work to the frames made by the joiner

Michas 1661 untill Michas 1662	
for his Matres Closett and bed chamber att Whitehall.	
4 french Chaire frames	£1-12-0
4 folden stoole frames	16/-
for ye Quene Closett	
1 Couch with falls & Iron worke	£1-6-0

Michas 1660 until Michas 1661

For a Couch Frame turned & with the best Iron-	
worke to it	℥1-13-4
for 3 ells $\frac{1}{2}$ of Crimson taffatae to lyne ye winge of	
the Couch and backes of all the Chaires att XV	℥2-12-6
for 2500 of large nailes double gilt	℥6-5-0
For 650 gilt Burnishe nailes for the backe of the	
Chaires, & the wings of ye couch	9/9

was, therefore, carried out by an upholsterer. Some of the few extant examples of furniture of this upholstered type which answer to these descriptions are those at Knole, and illustrated here. The framework in the majority of cases was most probably of beech, a wood most susceptible to the worm, and when the upholstering fabric became worn the furniture was destroyed, as, being no longer fashionable, it was not reupholstered. From contemporary inventories it appears that this type of "Covered all over" furniture was in favour during the reigns of James I. and Charles I. From inventories of Charles I.'s furniture, such as that taken of the pictures and furniture from the palaces of this monarch, which were sold in the year 1652, it is again clear that chairs of the "covered all over" type were in vogue prior to the Commonwealth. The chair of X-shape design of the period of James I., of which there are three elaborate examples at Knole and one at the Victoria and Albert Museum, has all the portions of its framework covered with the upholstering material. Of what design was the "covered" furniture of the period of Charles I., however, it is now difficult to say. The chairs illustrated (Nos. ii. & iii.) may have

been made in the time of Charles I. as well as in the reign of Charles II. The late Mr. Percy Macquoid, who figures and describes these chairs in *The Age of Oak*, assigns them to 1625-28. This date, I feel, is too early, since if this design of chair was in vogue in Charles I.'s reign, then it belonged to the latter half rather than to the first decade of his reign. This design of chair with the low horizontal back, the square shaped arms, and the front stretcher high up from the ground, is a direct adaptation by the English chair-maker from con-



NO. VII.—A WALNUT CHAIR
FRONT LEGS, STRETCHERS
AND ARMS FORMED OF
TWIST TURNING : BACK
AND SEAT COVERED WITH
PETIT POINT : FLEMISH :
FIRST HALF OF THE
SEVENTEENTH CENTURY

temporary chairs in vogue in France, Spain and the Low Countries. The English version of this chair did not come into general favour until the time of the Commonwealth, and the "covered" type may have been the forerunner of this new design. The date 1625, moreover, appears to leave too wide a gap between the "covered" chair and the walnut and oak examples of the Commonwealth. It is a point that cannot be decided without further evidence. From existing evidence contained in the Royal Household Accounts, this design of "covered" chair can, however, be definitely assigned to the first decade of Charles II.'s reign.

It is difficult to say to-day of what design was the "fouldinge stoele" mentioned in the household accounts. Stools of X-shaped design, similar to the Knole example illustrated (No. iv.), would appear to answer to this description, but, unfortunately, the two Knole examples were not made to fold as the X-shaped framework is fixed. It should be noted that these stools are *en suite* with the "covered" chair (see No. iii.). Folding stools were known in the time of Charles I., evidence of which is contained in an inventory of the year 1649 of the goods in "Somerset House."

A Couch & six foulding stooles of Crimson Vellvet
trimmed wth Gold, Lace & Fringe £25.
sold Mr. Creech ye 25th October, 1649.

Dealing with couches, the terms quoted in the accounts: "A large couch of green damaske," "For Iron worke double gilt," "couch frame with iron worke," "1 large Couch frame for crimson velvet," "a large Couch wth back and Elbowes," "Couch with falls and Iron worke," all answer to the description of the type that is illustrated by the only known extant example, which is to-day called the "Knole Couch."

Mr. Macquoid, in *The Age of Oak*, dates the Knole couch a few years previously to Charles I.'s marriage to Henrietta Maria in 1625, and in *The Dictionary of English Furniture* the date of 1610 is mentioned. Both these dates appear to be too early, as couches

with falls hinged to the arms, similar to the Knole couch, are extant, upholstered in leather, with stretchers of ball turning showing that their date cannot be prior to the Commonwealth period. Ball turning, as far as it is known to-day, came into fashion during the time of the Commonwealth, and was not in vogue in the reign of Charles I. If this is so, these leather-covered couches cannot be assigned to the reign of Charles I. In these circumstances it is reasonable to assume that the Knole couch, with its falls attached to the arms, belongs to the latter half of Charles I.'s reign, and cannot be dated so far back as the reign of James I. or even the early part of that of Charles I.

That gilt chairs and stools were in fashion during the first years of Charles II.'s reign is proved by an account of Phillip Brumfield, gilder, who under the date of Michaelmas, 1661—Michaelmas, 1662, makes a charge for the following item:

For Whitehall for 3 stooles crimson and gould, gilt
with burnish gold £1-12-0

And again in an account of the same gilder, dated 1662, there appears another item:

For gilding of 6 stooles of crimson with burnisht gold
and 1 damaske carpett edged about with gilt leather
for Whitehall. £9-4-0.

Unfortunately, in these early records of Charles II., few gilders' accounts are included. But the above references to stools prove that the frames of couches and chairs were also gilded, since it is shown by these contemporary accounts that, in the reign of Charles II., a suite of furniture comprised couches, chairs and stools, and sometimes a bedstead, which must necessarily mean that the entire suite was made to match.

In a further article on the subject of Stuart couches, chairs and stools dating from the period 1670-1700, it will be shown that, according to the evidence of the Royal Household Accounts, the furniture of this period has also been antedated by recognised furniture authorities to the extent of at least fifteen to twenty years.

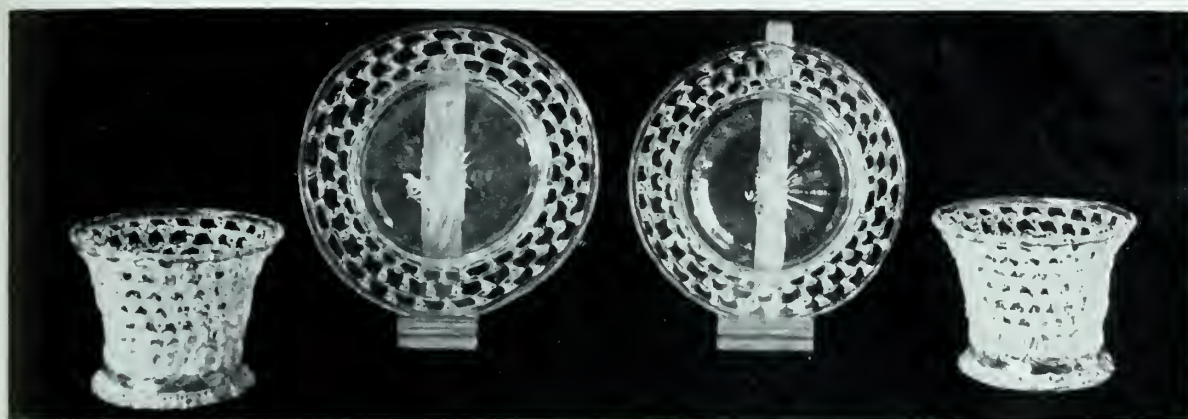
The chair and footstool at the Victoria and Albert Museum, illustrated in the plate (page 23), are those formerly said to have been used by King Charles I. at his trial in Westminster Hall. Their pedigree was discussed at length in *THE CONNOISSEUR*, April, July, and August, 1928.



X-CHAIR AND FOOTSTOOL TEMP. JAMES I. IN THE VICTORIA AND ALBERT MUSEUM
THE EARLIEST TYPE OF ENGLISH CHAIR EXISTING HAVING THE ENTIRE FRAMEWORK COVERED WITH UPHOLSTERY MATERIAL



BRISTOL VENETIAN GLASS



No. 1.—A GROUP OF GLASS BASKETS AND DISHES, BEARING EVERY MARK OF ENGLISH, PROBABLY BRISTOL MANUFACTURE

ONE of the interesting difficulties in identifying old glass arises from the similarity in the designs produced by the English and continental makers. This is doubtless due, at least in part, to the persistent influence of the glassmakers imported from Venice by the pioneers of the English glass trade.

One of the earliest financiers to interest himself in the business was Sir Richard Mansel, who, in applying for a monopoly in 1624, stated that he had brought many strangers "from over the seas" to instruct his fellow countrymen. He set up glasshouses in London, Milford Haven and Newcastle, and retained his control until 1653. About ten years later, glasshouses were set up at Stourbridge, and there seems no reason to doubt that the stream of foreign workmen started by Sir Richard continued flowing into the trade of the country beyond the middle of the eighteenth century.

It is a matter of history that in 1761 there were fifteen glasshouses at Bristol, and in 1788 Venetians were settled at Nailsea, outside Bristol, where there was a glasshouse producing jugs, bottles, "harvesters," all showing the influence of foreign taste in their decoration and design. The same influence can be traced in the productions of Bristol, Stourbridge and Wrockwardine, and that influence persists to-day in those glasshouses where hand-made

By F. HARMAR BROWN

glass is still produced. Glassmaking is a conservative trade, and the workers still make their glass spotted pigs, long-tailed birds, top hats with wide curved brims, and dainty baskets with spirally grooved handles, just as their Venetian instructors taught their forefathers. If we examine any piece of Venetian glass we are struck at once by its delicate lightness and then by the amount of applied decoration. All the glassmaker's *repertoire* of prunts, trail, etc., is lavished on the smallest piece. It seems fairly reasonable to suppose the makers are so imbued with the traditions of their craft that nothing short of an entire change in the principles of their manufacture would alter their basic methods of decoration. The change has taken place in England, but only recently, and mainly in articles of domestic use. The alteration of national taste in the latter part of the Victorian era had its effect on design, but not so much on the decorative ideas of the glass worker, as it was the transition period when manufacturers were trying to reconcile individual decorative effect with mass production. We see the same process going on at an earlier date in the porcelain and pottery trades.

In the days of individuality there were several specialised branches of the glassmaker's craft, and in a Birmingham directory of 1800, "glass pinchers"

were shown. The same directory does not give trail makers as a separate branch of the craft, but there are so many undoubted English examples of trail work and other forms of applied decoration, that one could hardly have been a first-class craftsman unless one had the ability not only to "pinch" glass, but also to produce frogs, butterflies and flowers for *appliqué* work, as well as plain trail. The skill to do this must have been handed down from father to son, and the results show circumstantial evidence of the influence of the early Venetian teachers.

The products of Bristol show this leaning towards excessive decoration, restrained by our national reticence, more markedly than any other English factory, a fairly common example being the curl in the base of the handle of the blue glass cream jugs.

A fine piece of decorative trail is the well-known Chastelton posset pot, illustrated as the frontispiece to Miss Daisy Wilmer's book on early English glass. Some experts assign this to Bristol, but as Mr. Dudley Westropp says on p. 157 of his book on Irish glass, "From many years' experience in examining glass, I could not, and would not, state definitely, except in a very few instances, the exact place of manufacture of any piece of old glass."

Two typical pieces which, although hardly trail in the usually accepted definition of the word, are certainly by a workman used to trail, are the baskets and dishes shown in No. i.

Writing of Bristol, Miss Wilmer (*op. cit.*, p. 204) says that glass baskets were made in that town, and probably the baskets and dishes now illustrated were made there as they bear every mark of English manufacture. They are fashioned of a very clear metal with the feel that is usually described as "silky," and they take a very high polish. The bottoms of the baskets are of interest as they are double, with pontil marks inside and out. The bottom of the basket is welded to the main base, this base being formed of small slabs of glass welded together, each one being impressed with a pattern like a coarse file. They look as though they had been pinched with a pair of flat, rough tongs when just soft. Baskets of this type are well known, some having arched handles on the upper rim, and are usually English. The dishes are clear fluted glass with trail work edging. There are, however, fairly numerous examples of continental make to be found, but these are easily distinguished from the English when they are placed together. There are also

dishes of the same type but with deep Bristol blue edging, which appear to have been made for *épergnes*, as the pontil mark projects so much as to prevent the dish lying flat on the table.

Turning to No. ii., identification becomes more difficult. Opinions may possibly differ until someone is lucky enough to turn up a receipted bill for a similar pair. It is easy to argue that a piece of glass is not Venetian because of its heavy weight and sturdier finish, but it is very difficult to continue the argument when the obvious inspiration in design is Venetian, and when the colours and town mascots of two towns are so alike as is the case of Bristol and Venice.

The metal of these candlesticks is bluey white opal, but not flaked with gold as is so much Venetian. The dolphin is in almost clear glass, and his eyes are of



NO. II.—PAIR OF OPAL CANDLESTICKS, AND A CANDELABRUM MAINLY OF CLEAR METAL

Bristol Venetian Glass

No. III.—(LEFT)—HANGING CANDELABRUM OF OPAL GLASS, INCLUDING CHAINS

No. IV.—HANGING CANDELABRUM OF CLEAR GLASS AND WITH BLUE TRAIL



that milky white glass usually called "Bristol." The flowers are pale blue, and the graceful stems are decorated with *appliqué* glass leaves of clear metal. The nozzles and base are edged with blue.

The candelabrum in No. ii. is mainly of clear metal, only the flowers and birds being coloured.

The swans' bodies are opal white, while the bills and feet are sealing wax red. The flowers are either yellow, blue or pink, and are rather heavy English in feeling. The base of the main bowl carrying the arms and leaves is a beautiful piece of fluted work, usually described as Queen Anne. The maker may not have been an artist in colouring, but he had the secret of the old-time craftsman: the right use in the proper place of all the different materials he had at hand.

No. iii. is of a hanging candelabrum made entirely of opal glass, including the chains. The nozzles and grease pans are in one piece, and the method of manufacture is the same as that of the candlesticks previously described. When lighted up the effect is one of fairy-like beauty.

My final example (No. iv.) is the eight-branched hanging candelabrum which again shows all the

characteristics of Bristol. Pressed lattice pattern bowls and globes, blue trail, twisted grooved stems, blue edging to independent grease pans, leaves, acorns and hanging droppers—all are there. The metal is clear, brilliant and heavy.

Every one of these beautiful examples of the glass-maker's craft was sold as Venetian, but one always had a feeling that they were English. This was suddenly confirmed one day when a real Venetian standing candelabrum, very similar to the three-branched one illustrated, was encountered. It was only half the weight, the work was much more delicate, and, like most of the larger Venetian pieces, was badly damaged.

Mr. Lewis evidently had the same feeling about this pseudo-Venetian, for writing of Bristol glass, on page 119 of his book on *Old Glass*, he remarks: "It is a well-known fact that the Bristol product, so admirable was it in quality and appearance and so closely did it resemble the real Venetian glass, was often passed off as the product of the Venice glass-makers—the past masters of the art. Many a collection, ostensibly hailing from Venice, must on a closer scrutiny be attributed to place of origin much nearer home."

ZACHARIAH BOREMAN

By
MAJOR WILLIAM H. TAPP



No. 1.

THAT great ceramic artist, Zachariah Boreman, has been described in the Midland Fine Arts Exhibition Guide of 1870, and by Mr. Locker, the last Manager of the Old Derby China Factory, as "the father of landscape painting on china."

He came of humble parents, Zachariah and Mary, in Falconer Alley, Aldersgate, according to the registers of St. Martin-in-the-Fields; being born in 1738; and buried on March 4th, 1810, according to a very full description of this ceremony in the register of St. George's, Hanover Square.

We do not know what kind of an education he had as a boy, but if, as appears probable from the location of his home, his parents were mercers, it is extremely unlikely that he was taught painting. That may be the reason why he was apprenticed to the Chelsea China Factory at the rather advanced age of twenty-two in 1760, so it is said, as a painter of seals, thimbles, small figures and birds. I believe the date to be substantially correct because there is a record of the birth of a daughter to Zachariah Boreman's wife, at the Old Chelsea Church, in the year 1761, and there are references to his employment there in the *Advertisers' Chronicle* from 1767 to 1783.

On the other hand, I do not believe that Boreman was employed for any length of time, if at all, for the painting of seals, mottoes and such-like. For, as will be seen from Mr. Barton's accounts, he was actually receiving payment towards the end of the year 1770 at the rate of 5s. 3d. *per diem*: a rate which was only exceeded by one other employee inside the factory—Gaurion, the modeller, who was receiving 8s. 9d. *per diem*. All the following extracts are taken either direct from the collection of Mr. Jewitt's papers at the Victoria and Albert Museum or from his work entitled *The Ceramic Art of Great Britain*:—

- 1770. Dec. 1 8. Boarman 6 days at 5/3—£1-11-6.
- 1770. Dec. 1 8. 72 Seals painted in Mottords by Boarman & Wollams—7/6.
- 1771. March. 16/23. Boarman 6 days at 5/3—£1-11-6.
- 1771. March. Mr Wollams & Boreman's expenses on Saturday the 9th of March, 1771, taking pattorns at Mr Morgans.
- 1770/3. 30 Seals painted in Mottowes by Boarman & Wollams. 3/1½.
- 96 Thimbles, painted overtime, by Boarman & Co. 12/-.
- The Mottoes don to 36 Seals by, Boardman & Wollams. 3/9.
- 1773. June. 19/26. Boreman 5 & ¼ days at 5/3—£1-7-7.

It is worth noting that all the small payments, allowing for eccentricities of spelling, appear under the names of Boarman and Williams. A further search in the Old Chelsea Church registers might show that this Boarman may have been either a relation of the subject of this article, the man himself, or even a member of an entirely different family. At all events, it is the author's firm belief that, from 1770 onwards, Boreman became the principal landscape painter within the factory.

We know that there can only have been two other such artists during this period. James Banford appears in the Chelsea Poll-Books at an address in Wilderness Row for the years 1747-51 inclusive, but he must have moved to Wedgwood's about 1770, according to a rather vague letter addressed by his wife, Bernice, to William Duesbury late in 1792. Richard Askew's name likewise appears in Barton's accounts 1771-3, and we also know that he was working for the factory certainly until 1779; but his landscape work is so well known that it could not by any possibility be mistaken for Boreman's painting.

There is also a considerable amount of evidence to show that about this time Boreman came under

the influence of that well-known landscape artist, Paul Sandby. The dates fit in very well, because Sandby was employed at the military drawing office at the Tower in 1747, at the Survey of Scotland 1748-52, as the chief drawing instructor at the Royal Military Academy at Woolwich 1768-99. During the period 1752-68 he had various addresses in London, and as all Boreman's work that I have come across from the Chelsea Factory is in the *gold-anchor* period (1759-69), I think we can accept as a fact that Sandby was Boreman's first landscape master. The illustrations that I am showing for this period all have the rather tinted topographical style which was so typical of Sandby's work.

No. i.—*Trembleuse* cup and saucer, marked with the *gold anchor*, showing the mill which stood in Chelsea Reach, just above the position now occupied by Lots' power station. Note the highly coloured miniature figures in the foreground, and the manner of the tree: stippling over a neutral colour of a lighter shade. (Author's collection.)

No. ii.—"Nun's cup," showing on one side a view of another mill on the Thames, and on the other the nun, probably by Askew. Note the same highly coloured little figures in the foreground, the birds, and particularly the tree on the right, as I shall compare this with some later work of his at Derby. (Author's collection.)

No. iii.—Pair of bough vases, recently in a well-known private collection, one of which is marked with the *gold anchor*. Note the same little bright coloured figures in the foreground and the same method of delineating the trees.

No. vii.—Two cups and a saucer from a Chelsea cabaret. The saucer and cup on the left are *gold-anchor* marked, and still show the postulated influence of Paul Sandby. The mill in the top panel of the saucer is the same as that painted on the *trembleuse* cup (No. i.); but the cup on the right was made at a later date to replace a damaged piece, and bears the Derby *puce-mark*, with *batons*, and begins to show the freer style which Boreman learned from his friend, Joseph Wright of Derby.

Now if these articles were actually decorated by Boreman they should conform to his later work at Derby, of which we are fortunate enough to have a number of signed and documentary pieces. I hope here to be able to prove beyond any reasonable doubt that these earlier Chelsea specimens are, in fact, his work, and are very readily identifiable with his later productions.

There is at the Victoria and Albert Museum a plaque signed by Boreman; there was in the Taylor collection a tankard signed by him; there are numerous examples of his invoiced work for the Earl of Winchilsea; and



No. II. "NUN'S GOBLET" : FIGURE OF NUN ON OTHER SIDE : CHELSEA : CIRCA 1759-60 : AUTHOR



No. III.—PAIR OF BOUGH VASES, ONE BEING MARKED WITH THE GOLD ANCHOR : CHELSEA : CIRCA 1759



No. IV (ABOVE) TWO VIEWS OF A COFFEE CAN : DERBY PATTERN 306 : CIRCA 1791 THE SCENES SHOWN ARE (LEFT) "BURLEY ON THE HILL" AND (RIGHT) "VIEW FROM THE TERRACE AT BURLEY ON THE HILL" : IN THE COLLECTION OF MR. WALLACE ELLIOT



No. V.—(BELOW) COFFEE CAN DERBY : PATTERN 260 : CIRCA 1791 : ASSIGNED TO BOREMAN IN THE FACTORY BOOKS AS FOLLOWS : "TEA CUP WITH SALMON PINK GROUND . . . [AND, THE FOLLOWING WRITING, 'VIEW FROM CHELTENHAM BY BOREMAN']" : DERBY MUSEUM

there are several of his Derby patterns (assigned to him for decoration) in existence, of which the chief one, Pattern 260, is in the collection at the Derby Museum.

No. v.—Pattern 260, circa 1791, described in the Factory Books as "Tea Cup with salmon pink ground having a diaper of white circles of various sizes containing roses. A square panel opposite the handle containing the following writing : 'View from Cheltenham by Boreman.'" The base is marked with the *blue crown, batons and stars*, D and 260, also a I on the footring, the latter the mark of the gilder, Thomas Soar. Note that we have in this specimen exactly the same brightly coloured little people in the foreground, and also exactly the same tree stippling. (Derby Museum and Art Gallery.)

No. xi.—Plaque of Pinxton china, painted by



and signed Z. Boreman. I have made the attribution to the Pinxton factory because the writing on the reverse side is that of Joseph Tatlow, a gilder of that factory, with the exception of the signature, which, of course, is that of the artist. Note again the style and tree stippling.

No. xii.—The reverse side. (The Victoria and Albert Museum.)

No. iv.—One of a pair of coffee-cans, Pattern 306, invoiced to the Earl of Winchelsea, 1791. Inscribed in blue, "View from the Terrace at Burley on the Hill." Marked *crown, batons*, D 306, and on the footring I, the mark of the gilder, Thomas Soar. The companion coffee can, also invoiced and documentary, is inscribed in blue, "Burley on the Hill." Marked as above. (Wallace Elliot collection.)

No. vi.—Plate from a Derby dessert service—marked in *puce* : *crown, batons*, D, and on the foot-

ring 8, the mark of the gilder, William Longdon, 5 for the blue enamelling by John Yates, 7 for the roses in the small panels by William Billingsley. This service was made for one of the well-known Derbyshire families, but up to the time of writing I have been unable to trace the invoices for it.

These are the only illustrations that I am giving to prove that this supposed work of Boreman's at Chelsea is in fact by the same hand as his known work at Derby. Although the colouring and the palette used do not appear, I feel sure that my readers must now agree that they do represent the same hand, but if any are unconvinced by a further inspection of No. i. with Nos. v., xi. and iv., and No. ii. with No. vi., then I should be very pleased to show them the specimens which I personally possess.

Jewitt is by far the most reliable authority on Derby, but I must here correct one little error that has crept into his work. In *op. cit.*, Vol. 2, page 107, he states that Boreman left Derby in 1784 and did not return until 1794. This, in fact, should have read, *left Chelsea in 1784 and did not return to London until 1794*. There is ample proof that he was at Derby during this period. Lygo (Duesbury's mana-

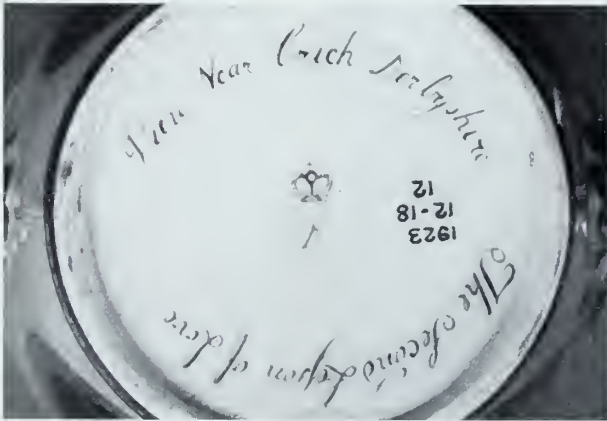
ger in London), in a letter to his master dated July 9th, 1787, says: "Sorry to hear Mr. Boreman has decided to leave Derby—I think it may be a try on." There are also the Pattern Books which show entries for his work up to and including 1794: letters of his, dated from Derby; and various lists of workmen in which his name appears. He made his agreement to move to Derby, August 26th, 1783, for three years at £2 10s. per week, and Bemrose, in his *Bow, Chelsea and Derby Porcelain*, gives a full transcript of this agreement. Later, this rate was altered to 7s. *per diem* and extras, somewhere about the same time as Lygo's letter referred to above.

Boreman was a prolific worker. Although there are only seven patterns assigned to him, I have myself seen specimens of between sixty and seventy services painted by him, besides ewers, lovers' cups, vases, mugs, cans, tankards and presentation pieces, aggregating in all nearly 2,000 articles, during the last five years; and all are decorated with landscapes, some having reverse panels with a figure subject by a different artist.

My friend, Mr. Larcombe, until recently Manager and Joint Proprietor of the Old Derby China Factory, who has



NO. VI.—ABOVE: PLATE FROM A DERBY DESSERT SERVICE: CIRCA 1789: IN THE AUTHOR'S COLLECTION
NO. VII.—FROM A CABARET. THE SAUCER AND CUP ON LEFT: CHELSEA: CIRCA 1759-60: THE CUP ON THE RIGHT, HOWEVER, WHICH WAS MADE AT A LATER DATE TO REPLACE A BREAKAGE, IS DERBY: CIRCA 1782



NO. VIII.—(LEFT) ONE OF A PAIR OF LOVERS' CUPS AND SAUCERS, ENTITLED "THE FIRST AND SECOND LESSONS OF LOVE" : DERBY CIRCA 1790 : BOTH IN THE BRITISH MUSEUM NO. IX.—SHOWS THE BASE OF NO. VIII., GIVING THE TITLES OF THE PANELS NO. X.—VASE : "VIEW OF ALL SAINTS' CATHEDRAL—DERBY—FROM THE BRAMBLE BROOK" : DERBY, CIRCA 1785 : AUTHOR

given me the very real benefit of his great knowledge of "potting," tells me that Boreman's maximum output at Derby could not have exceeded 4,000 pieces in all. Then where are all the seascapes and bird studies? For an answer let us look at his record at Derby. His name is the first to appear in the Pattern-Books, and all of his themes are *landscapes*, as are all the others which I have seen. Whence, then, did this tradition arise?

There is nothing at all in the indentures; there is no factory "saying." There is nothing in any of the authorities, with the exception of *Haslem*, who, on p. 67, says that "His Descendants at Pimlico had works of his—landscapes on English china, and Shipping and Bird studies on Foreign china." That

is quite possibly correct, because whilst working at his old colleague's (Simms') decorating shop at Five Fields Row, Pimlico, Boreman decorated everything that was brought to him, and very possibly copied from prints of shipping and bird life. I have used every endeavour to get into touch with the relatives mentioned by *Haslem*, but have been unsuccessful. I do know, however, that the water-colour landscapes possessed by them are now at the Derby Museum, and that they are thoroughly typical examples of his work.

It must be borne in mind that according to *Bemrose's Bow, Chelsea and Derby Porcelain* (pp. 144-5), and *Mortimer's Universal Director*, 1763 (page 30), Richard Wright, the well-known seascape painter,



No. XI.—PINXTON PLAQUE WITH VIEW OF MATLOCK HIGH TOR: DATED 1797

IN THE VICTORIA AND ALBERT MUSEUM REVERSE IS SHOWN BELOW IN No. XII.

was at this time (1785-94) painting also for Simms' decorating establishment, as well as for Stubbs, agents for the Duesburys in London. Simms was himself no mean painter of bird studies, and it is quite possible that some misapprehension may have occurred as to the artist's name, even within Boreman's own family. I do not, however, preclude the possibility of the latter having painted an occasional piece of china with these other types of decoration; but it was certainly *not* his general custom.

As defining Boreman's later work, a few vases, lovers' cups, etc., are now illustrated:—

No. x.—One of a set of vases, marked with the *gold crown*, *batons* and D of Thomas Soar, *circa* 1785. "View of All Saints' Cathedral—Derby—from the Bramble Brook," and on the reverse side "Una and the Lion" by Richard Askew. Note the cart and small figures in the foreground, and the more refined manner of delineating the trees in the coppice in the right background. (Author's collection.)

Nos. viii. and ix.—One of a pair of lovers' cups and saucers, entitled "The First and

Second Lessons of Love," *circa* 1790. (British Museum.) "The Second Lesson of Love" and "View near Crich, Derbyshire." The reverse side with the figures is probably by Askew: I do not like to be more positive, as in this case the painting is in monochrome, and the same series was painted also by both James Banford and John Brewer.

Nos. xiii. and xiv.—Coffee can and saucer, *circa* 1790, marked with the *blue crown*, *batons* and D of Thomas Soar, and inscribed "View near Matlock, Derbyshire," and on the saucer, "View in Dovedale, Derbyshire." (Author's collection.)

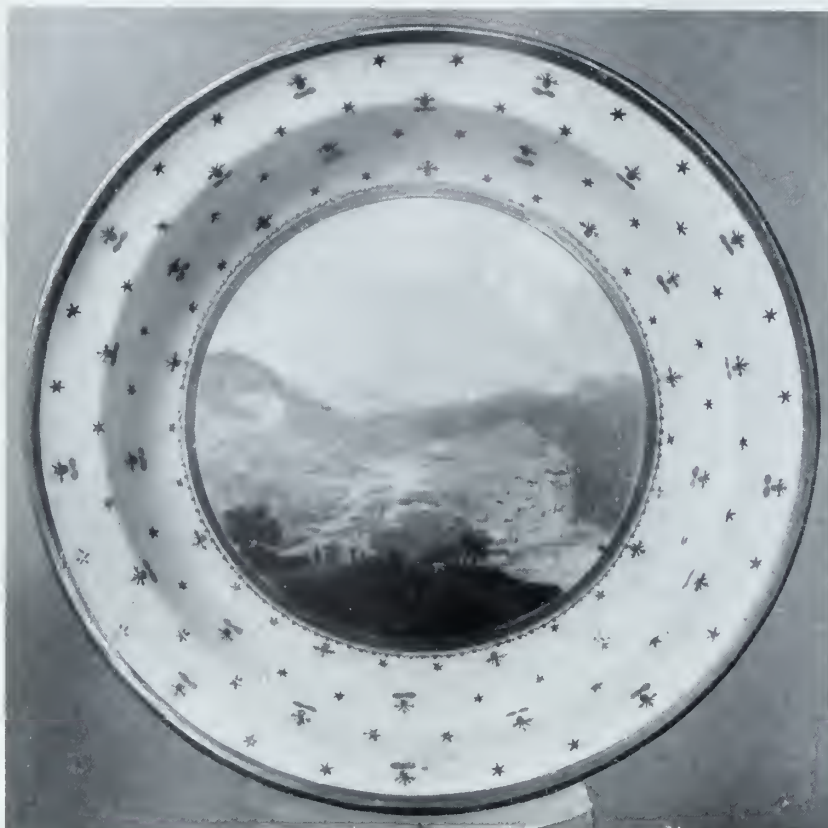
The views are easily recognisable even to-day. The appearance of a cloud rising from the woods, on the right of the saucer, is no fault in the painting, but shows the position of one of the Derbyshire hot springs.

No. xv.—A very beautiful cup and saucer, *circa* 1790, marked with the *blue crown*, *batons* and D of Thomas Soar, and inscribed "Near the trent [*sic*] Derbyshire." (Victoria and Albert Museum.)

No. xvi.—Continental cup from the Rue de Crussion factory, Paris, marked with the BCFI in underglaze *blue*, for Charles Potter, of the factory, and enamelled

*The Rock Called Matlock
High Tor
Near Matlock Bath Derbyshire
357 Feet in Perpendicular Height
to the North West.
Z. Boreman Pinx L.
1797.*

No. XII.—BOREMAN'S SIGNATURE ON THE PLAQUE ABOVE



When Boreman left Derby in 1794 he joined the enamelling and decorating establishment of his old colleague, John Simms. This man and his son William had one of the most successful businesses of its kind in London, decorating not only a very great deal of English porcelain, but also most of the Welsh from Swansea and Nantgarw, which was sent out of the factories for that purpose. Amongst other artists' names connected with this concern, besides the subject of this article, John Turner and Benjamin Plant are outstanding. Simms appears in the Derby Poll-Books for 1774, and I have next been able to trace him from the Chelsea Poll-Books and the Westminster - Out - Ward, first, from 1804-5 at Bridge Row, where he was paying a rent of £7; then from 1805-6 at Charlotte Street, paying a rent of £11; then from 1807-28 at Manster Row; and with his

over the glaze, "Near Eyam. Derby^{sh}" in Boreman's calligraphy. This piece was decorated about 1796 from Simms' decorating establishment in Pimlico.

Boreman's patterns at Derby were as follows:—In the Plate book—Patterns Nos. 134, 178; in the Cup and Saucer book—Patterns Nos. 244, 260, 264, 330, 336.

Boreman was an extremely popular workman both at Chelsea and at Derby, according to Jewitt (*op. cit.*, Vol. 2, p. 94), and also Samuel Keys (*Midlands Fine Arts Exhibition, 1870, Catalogue and Guide*, p. 11), and he made himself much beloved by his kindness to all around him as head painter and at Derby. He was the intimate friend of Joseph Wright, and, as we have already seen, the influence of this artist on Boreman's work is very soon apparent in his painting, and all the signs of his earlier, rather topographical, tinted landscapes disappear. It is of interest here to note that Joseph Wright also occasionally painted on china. According to Jewitt (*ibid.*), he decorated six comports with landscapes for the Duke of Northumberland. Some time ago, Mr. King, of the British Museum, showed me some photographs which he had had taken of the Duke's collection, and amongst them was one of a pair of these comports.



NOS. XIII. AND XIV. —COFFEE CAN WITH VIEW NEAR MATLOCK, AND SAUCER WITH VIEW NEAR SHARPCLOW CARR, DOVEDALE, DERBY. (TRC 4 1790) : BOTH THESE ARE IN THE AUTHOR'S COLLECTION

son from 1792-1824 in Five Fields Row. It would appear from these extracts that, from 1804 onwards, Simms was running two premises, so that his business must have very rapidly improved. But the rents increased, and I am afraid that the slump after the Napoleonic wars must have involved his son in disaster, as I can find no further trace of him after 1828.

Boreman settled himself close by in Flask Lane, near the old Flask Inn, just off what is now Ebury Square and on the eastern side of it. The Square was at that time a part of Bridge Farm, and to the north of the Inn there was a garden, forming a part of its property. In that garden there grew a mulberry tree, which existed until 1931, when it was cut down to make room for the playgrounds of a large block of flats—Ebury Buildings—which have recently made their appearance there.

It was not an easy matter gathering this information, although I was given every assistance by the Duke of Westminster's agent, because nearly all the properties had in the past been let on long building leases, and names could only be traced through these latter agencies, many of which had long since ceased to exist.

Whatever may be the *pros* and *cons* of landscape painting on china, it is very certain that specimens with this type of decoration constitute most delightful problems for students. The hunt for the name of the artist, to obtain a documentary specimen, and then the long trace of his life, is really most fascinating. On one occasion I wished to know whether John and James Duesbury were one and the same person, and I eventually found out from an Out-Patient record, which had been preserved at St. Thomas' Hospital, that they were separate entities. On another occasion I was searching for information in Derby regarding John Hutton, the landlord of the property over which Duesbury's first factory was built, when I found to my astonishment that the lady I was interrogating was actually wearing his signet ring, which he had given to her great-grandfather as a legacy.

I have to thank the authorities at the British, Victoria and Albert, and Derby Museums for their permission to publish certain illustrations, and a very large number of friends for their help and assistance in allowing me to view their private collections and make notes from them.



No. XV. CUP AND SAUCER WITH VIEW "NEAR THE TRENT, DERBYSHIRE" : DERBY : CIRCA 1790 : VICTORIA & ALBERT MUS.



No. XVI. CONTINENTAL CUP FROM THE RUE DE CRUSSON FACTORY, PARIS, WITH VIEW "NEAR EYAM, DERBYSHIRE" DONE BY BOREMAN AT SIMMS' DECORATING ESTABLISHMENT, PIMLICO CIRCA 1796



No. I.—ALMS-DISH — YORK 1689 : MAKER WM. BUSFIELD CHALICE AND PATEN LONDON : 1570 : MAKER AK



No. II.—FLAGONS (*SERIATIM*)—LONDON : 1714 JOS. WARD (?), LONDON : 1699 : JOS. WARD, LONDON : 1721 : JOHN WISDOM

PONTEFRACT CHURCH PLATE

By JOHN R. FISHER

THE first charter of the ancient borough of Pontefract, or Kirkby, as it was previously named, dates from 1194, and was granted by Roger de Lacy. At that date there existed the Church of All Hallows, now All Saints, and the Chapel of St. Giles. The fabric of the former suffered so severely during the third and last siege of the Castle, close to which it stands, that from 1649 its use as a place of worship was abandoned. The Vicar and his parishioners carried on their duties in St. Giles' Chapel, some half-mile further to the west, which became the parish church: a dignity legalised in 1787, and since maintained. What plate, if any (and one imagines there must have been some), was transferred at that period, the writer is unable to say.

Much ecclesiastical, as well as private, plate went to help the Royalist cause. The Vicar of All Hallows, who is later styled "minister" of St. Giles, bore the euphonious name of Joseph Ferrett, and his Presbyterian sympathies may in a measure account for the fact that the church plate of Pontefract was not turned into "siege-pieces"—the "home-made" coins of the leaguered Royalists. Fine examples of these Pontefract siege-pieces are, of course, to be found in the British Museum.

The earliest pieces of plate in the possession of St. Giles' date from some fifty years after the commencement of the Reformation, *viz.*, 1570. These are a paten and chalice, the former, as was often customary, made to fit the latter like a cover (No. i.).

The paten is quite plain—diameter $4\frac{3}{4}$ in., height $1\frac{1}{2}$ in.—and weighs 4 oz. It has the date 1571 engraved upon the knop. The chalice is 8 in. high, and the bowl is $4\frac{1}{4}$ in. in diameter, with a belt of leaf pattern below the rim. It weighs 12 oz., and bears the inscription:—"This belongs to Pontefract Parish Church. 1734." Both pieces have the London hall-mark, and the date-letter for 1570. The maker's mark is not identified, though Sir C. J. Jackson mentions the same mark, A K conjoined, as occurring on a Communion Cup, with the same date-letter also, in the Lord Swaythling Collection.



No. III.—TAZZA-PATEN. LONDON: 1630: MAKER NOT IDENTIFIED

Another piece of special local interest is an alms-dish (No. i.), $10\frac{1}{2}$ in. in diameter and weighing 12 oz. This bears three marks, one being the dimidiated hall-mark of York—"the halfe leopard head and the halfe flowre de luyce"—which the York goldsmiths, at the meeting of their "mystery" in 1560, ordered to be stamped on their city's output of plate from that date onwards. The two other marks are the date letter for 1689, and the mark of the maker, William Busfield. On the wide rim appears the contemporary inscription:—"Deo et Ecclesia Amen~Ex Dono Maria Delauney Filia Thoma England de Bubith house. Par: Pont: Ano: Domi: 1693." It is interesting to note that Bubwith House is still in existence and occupation.

Older than the York alms-dish, and probably the most valuable item in the church's possession, is a 13-oz. silver-gilt and embossed tazza or paten (No. iii.), $4\frac{3}{4}$ in. high, diameter of bowl 7 in., and of the foot 4 in. This bears the London hall-mark and date-letter for 1630, but the maker's mark is not identified

by Jackson. A quaint inscription, again contemporary, runs round the lip of the bowl:—"The Gift of Mrs. Margaret Tattam to the Parish Church of Pontefract for ever 1640." A similar *tazza*, but with the London date-letter for 1572, is the property of Spennithorne Church in North Yorkshire.

The church of St. Giles also possesses three flagons (No. ii.). The earliest (in centre) is some 10½ in. high, and weighs 31 oz. It bears the London hall-mark of 1699, and the mark of Joseph Ward, the craftsman responsible for its creation. On the underside of the base the weight is engraved, and also the inscription:—"This belongs to Pontefract Parish." A second almost similar flagon, but slightly less tall, 10¼ in., and some 2 oz. heavier, is also a London piece made in 1714 and very probably by the Joseph Ward responsible for the preceding flagon. The punch, though indistinct, has points of resemblance to Ward's mark, especially the right-hand fluke of the anchor that he used as part of his mark, thus forming a rebus on his name. This example bears a lozenge of arms: *a lion rampant between two escallops; a chief paly*, over the inscription:—"Ex dono Elizabeth Adams." It may have had a secular origin. The lid of this flagon is domed, as is the case with the third, whilst the former of 1699 is flattened. In all three flagons the "purchase" to the lid is fluted.

The remaining flagon is 13 in. high, and weighs

54 oz. It was made in London in 1721 by John Wisdom, and bears the inscription:—

"The Gift of Mrs. Katherine Faville, Widdow, to the Church of Pontefract."

The largest piece of plate in the church is a George III. charger or salver, used as an alms-dish. This is 22 in. in diameter, and weighs 82 oz. (No. iv.). Made by Aug. Le Sage, of London, in 1764, it bears the Sacred Monogram in glory, and has a broad rim *repoussé* with wheat ears amongst grapes and vine leaves. An inscription upon it declares it "*The gift of Mrs. Ann Ludlam, to the Church of Pontefract, Anno Domini 1764*," and seems to suggest that it was made for the special purpose of this presentation.

With the exception of a third paten, 10 oz., made by Joseph Clare, of London, in 1717, the remaining plate is of recent origin, mostly Victorian. Since the "Enabling Act" came into force in 1920, practically every parish has its Parochial Church Council, whose lay members have some voice in the conducting of the services, and care and upkeep of church property. Should any such member, after reading this article, be moved to see that his church plate is safeguarded, the writer's main object will have been attained. Competent valuers are available, insurance rates are low, and there is always the strong room of a bank, where infrequently used vessels should be stored.

(Photographs by Charles H. Maud & Co., Pontefract.)



No. IV.—ALMS-DISH : LONDON : 1764

WITH MARK OF AUG. LE SAGE

AN UNRECORDED GREENWICH ARMOUR

By CHARLES R.
BEARD



No. 1.—FOOT ARMOUR OF HENRY VIII.
BUILT ABOUT 1514 : TOWER OF LONDON

THE discovery of a hitherto unrecorded armour built by the Almain armourers of Henry VIII., and in all probability the earliest existing armour made by these master craftsmen, is a matter of very considerable importance to all interested in the artistic creations of our ancestors. And no more suitable occasion for drawing attention to this armour could be found than the present moment which sees the opening of the Exhibition of British Art at Burlington House.

Up to the present only three English armours—apart from those in portraits—of the reign of Henry VIII. have been known to students. Of these the earliest and, without doubt, the work of either the Brussels or Milanese smiths, whom Henry brought to England and established at Southwark between 1511 and 1514, is the superb foot armour, No. II., 6, of Major Foulkes' *Tower Survey*, generally conceded to have been built about 1514 (No. i.). The other two armours, Nos. II., 8 and 9, of the *Survey**

* It has in the past been generally accepted that these two cap-à-pie armours form with their double pieces one unusually large and complete armour. The tilt pieces still existing in the Tower prove that three armours at least of this type were at one time in the Royal Collection. At present the component parts of Nos. II., 8 and 9, are distributed with a certain impartiality between the Tower and Windsor. Mr. Cripps-Day has suggested to me that one of these two armours is that for the gilding and engraving of which Erasmus Kyrkener received certain payments in 1544-5 (*Brit. Mus., Roy. MS., App. 89*):—“Costes & charges donne on . . . the gyldyng & graveinge a . . . harnysh made for the Kynges M . . . body, etc.”

(No. iv.), were built apparently about 1544 in the Almain Office of Armoury at Greenwich, and are noticed in the Inventory of 1547 (*Archæologia*, Vol. LI., p. 276):—

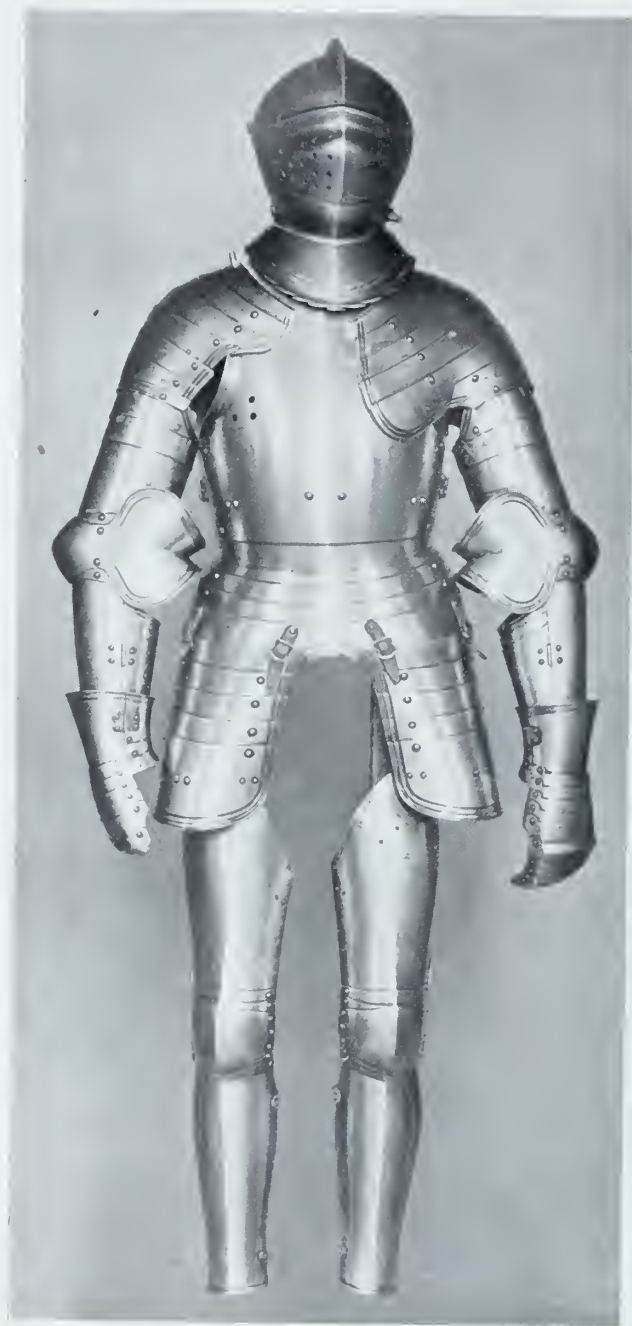
“Complete harnesse for the felde with all doble peces longinge therto.”

“Complete harnesse . . . with all manner of peces of aduantage for the felde Tylte Turney and fote.”

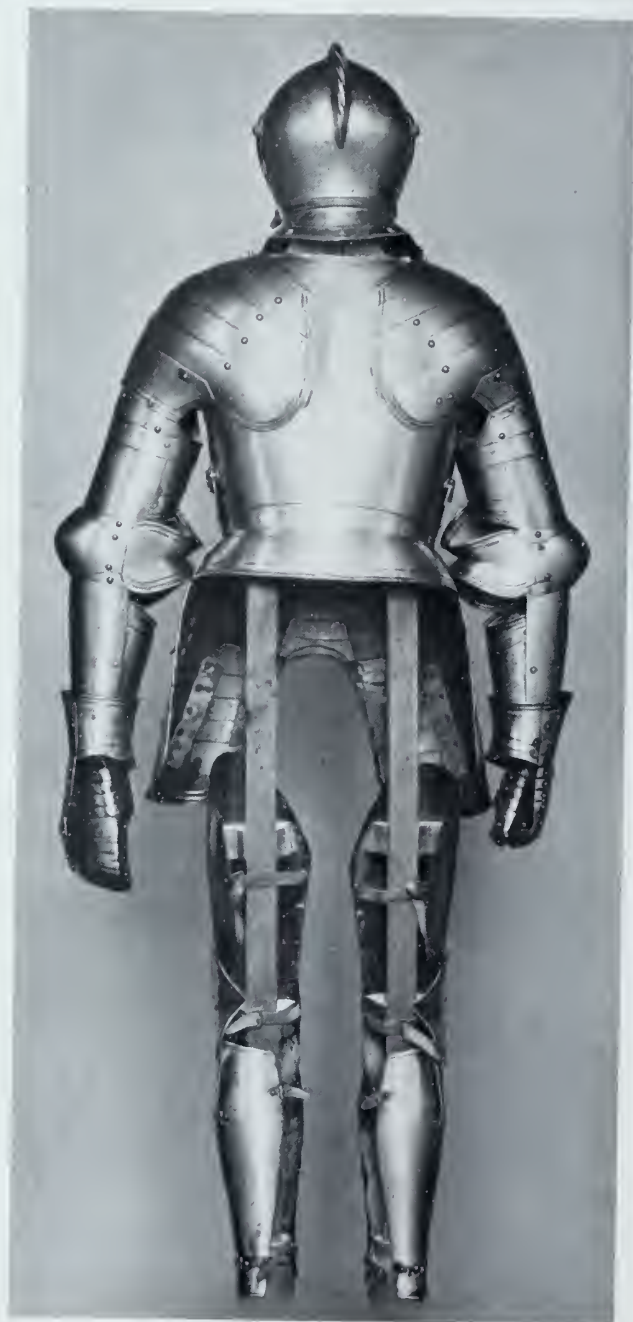
The newly identified armour is the harness numbered G. 46, in the Musée de l'Armée in Paris (Nos. ii. and iii.), which first impressed me as English when I examined it in 1923. Other and more recent visits were made to the Invalides for the purpose of confirming this impression, and careful scrutiny of this armour, made by the courtesy of the Direction, produced abundant evidence that it was beyond question English work, and must

from its period be a production of the Almain Office of Armoury at Greenwich.

Though bearing a more than superficial resemblance to each other in outline, and duplicating each other in those often subtle constructional peculiarities which do more than anything else to prove the identity of their builders, these four armours yet show some marked differences. These are due to the physical characteristics of their former wearers, to the different ages of the armours themselves, and especially to the particular services for which they were built.



KNOWN TO HAVE BEEN REMOVED FROM THE ARSENAL AT SEDAN BY NAPOLEON'S ORDER IN 1804, THIS FINE ARMOUR IS HERE IDENTIFIED AS AN ENGLISH PRODUCTION OF THE ALMAIN OFFICE AT GREENWICH: THE HEAD-PIECE IS NOT THAT OF THE ARMOUR



NOS. II. AND III.—ARMOUR OF THE MARÉCHAL DE FLEURANGES
CIRCA 1520-25: PRESERVED IN THE MUSÉE DE L'ARMÉE, PARIS

An Unrecorded Greenwich Armour

No. IV.—ARMOUR OF
HENRY VIII.: CIRCA 1540

A GREENWICH MASTER-
PIECE NOW AT WINDSOR



It is, however, the affinities between the defences for the trunk and upper limbs of the Tower foot armour and those of the Paris armour that establish approximately the period at which the latter was built. The former, as I have said, was constructed about 1514; and the Paris armour cannot be more than a few years, possibly a decade, later.

The Paris harness (Nos. ii. and iii.) is severely plain. In places, however, the margins of the plates are followed by a narrow double flute, and there are indications, noticeably at the top of the cuishes, that all the borders were originally gilded. Fortunately, this armour is entirely free from modern restorations. The *garde-reins* or, to give it its correct contemporary name, the backside, of one plate with its cabled edge is either a sixteenth-century replacement or more probably a contemporary addition. The uppermost splint and the *lisière d'arrêt* upon the main plate of each cuish, together with the two small plates which originally defended the base of the thumb and the underside of the wrist on each gauntlet, were seemingly removed at the time when the armour was still in use.

When the armour was examined, it was at once obvious that its proper head-piece had been either lost or mislaid, and that it had been replaced by another having no connection whatever with the armour. Enquiry established that this substitution

had taken place at some time previous to the compilation of Colonel Robert's *Catalogue* in 1889; and actually, as it appeared upon reference to the earlier *Catalogues*, before 1862. A careful search, however, among the numerous detached head-pieces in the galleries resulted

in the discovery of the missing helmet under the number H. 85. Unfortunately, the lower edges, both back and front, have been considerably cut about and drilled for staples to enable it to be used as a tilt head-piece with some other armour. The visor, too, is in poor condition, and, though English, is seemingly not that originally made for the helmet. It is to be hoped that this helmet will now be placed upon the armour from which it has been separated for more than seventy years.

One or two constructional features of this armour also call for notice. The cuirass reaches sufficiently high in the neck to dispense with a collar. The breast is pierced on the right side with three holes to secure the lance rest, but it has no staples for a plackard. The innermost of the splints defending the opening of the vambraces at the elbows are pierced with a series of holes, whereby voiders of mail could be laced into the vambraces themselves rather than on to the sleeves of the arming doublet worn beneath. This is a feature noticeable in a number of Italo-German armours of about 1525-1530. The left gauntlet is a mitten, while the right has



No. V.—JOHN, 1ST LORD MORDAUNT OF TURVEY : CIRCA 1540-45
EX COLL. DUKE OF LEEDS. (Photo courtesy Jackson, Wylie & Co.)

been provided with fingers, which are now missing. The greaves finish at the ankle; they are built of two plates, but protect the front and outside of the leg only.

We are now happily in possession of records, either in the shape of the armours themselves or of portraits in which they appear, of six harnesses of Greenwich make covering the first thirty years of the Almain Office's activities. Apart from the four existing armours already referred to, two more are represented with great fidelity in the portraits of John, 1st Baron Mordaunt of Turvey, painted about 1540-45 (No. v.), and of Sir Nicholas Carew, Master of the Horse to Henry VIII. (No. vi.), painted between May, 1535, and May, 1536 (see *THE CONNOISSEUR*, June, 1931). The evidence for the date of the latter portrait, for which there was no space in my previous article, may be briefly summarised here.

Sir Nicholas, who was beheaded on Tower Hill on March 3rd, 1539, is represented with close-cropped hair, and a strong beard closely resembling that of

his dread friend and master. This tonsorial fashion was, according to Stow, adopted by the Court about the middle of 1535 :—"The 8th of May the King commanded all about his court to poll their heads, and to give them example, he caused his own head to be polled, and from thence forth his beard to be notted and no more shaven" (*Annales*, edit. Howes, p. 570). On April 23rd, 1536, Sir Nicholas was elected to the Order of the Garter, and on May 21st following he was installed. By the Statutes of the Order drawn up on April 23rd, 1522 (Art. XXXVIII.), every Knight was enjoined to wear upon all ordinary occasions the Lesser George pendant from a small gold chain about his neck, except in time of war, or sickness or upon a long voyage, "when it shall suffice if he only wear a lace of silk with the said image of Saint George." Carew is not represented wearing the Lesser George : proof that the Garter had not been conferred upon him when the portrait was painted.

The armour depicted,* which as the various staples on the breast and left vambrace indicate is intended for use both in the tilt yard and in the field, can be a few years earlier than the date of the portrait itself. But it may not improbably be identified with the "complet harness bothe for Tylte and felde with all maner of duubbull [*sic*] pyces belongyng to the same," which "M Carowe" ordered apparently towards the end of 1535 from the Greenwich workshops. The receipt for the £10 paid for this armour by Sir Nicholas to Erasmus Kyrkener, the King's Armourer, is dated 1536, and is to be found in the British Museum (*Roy. MS.*, 7. F. XIV., fol. 70).†

The approximate dates of the construction of these six armours would appear to be :—

Tower, No. II., 6, circa 1514 ;

Paris, G. 46, circa 1520-25 ;

Carew armour, 1535-36 ;

John, Lord Mordaunt of Turvey, 1535-40 ;

Tower and Windsor, Nos. II., 8 and 9, circa 1544.

Reverting now to the harness (Nos. ii. and iii.) which forms the subject of this article, how does it, an English armour, come to be where it is ; and to whom did it originally belong ?

* In my previous article—*An Iconographic Problem*—I wrote that the armour in the Carew portrait is black. Mr. J. G. Mann, who has examined the portrait, assures me that the armour is white, the shadows being blue-green in colour and not black as they appear in the portrait as reproduced.

† The editors of Vol. XX. (1545) of the *Lett. and Pap. Henry VIII.* where a précis of this document is printed (Pt. I., No. 558), believed "M Carowe" to have been Sir George Carew, the Vice-Admiral. Reference to Vols. VIII.-XI., which cover the years 1535 and 1536, and in one of which this document should have been included, shows that, although Sir Nicholas had been a knight since before 1520, and had even recently been elected to the Garter, he was still referred to as "Mr Carow," "Mr Carowe," or the "Grand Ecuyer, Mr Caro."

This armour and its helmet are known to have been removed with many others by order of the First Consul from the Arsenal of Sedan in 1804. In the archives of the Musée de l'Armée is a letter dated "22 Vendémiaire an VI" (October 13th, 1797) from M. Rolland, Commissaire Ordonnateur des Guerres, to the Comité Central de l'Artillerie, giving a brief summary of the contents of the collection of the Ducs de Bouillon at Sedan (Edmond Bonnaffé : *Dictionnaire des Amateurs français au XVIII^e siècle*, 1884, *Supplément*, p. 328). The Abbé Prignon (*L'Histoire du Pays et de la Ville de Sedan*, 1856, Vol. III., pp. 281-283), was, however, able to discover more detailed information regarding the collection as it had been housed in the Salle des Antiques at Sedan in 1797, drawing upon contemporary sources of information, including, apparently, the MSS. of Père Norbert in the Archives des Ardennes. According to the Abbé, there were twenty-nine armours at Sedan—he was probably mistaken in the total that he gives—of which four were appropriated to women, one being Jehanne d'Arc; six to male members of the House of La Marck; four to male members of that of La Tour; two to Governors of Sedan; and the remainder to divers other celebrities, including Anne de Montmorency, Charlemagne, "*sur le fameux cheval Bayard*," Roland, Godefroi de Bouillon and Gustavus Adolphus. All these armours are now in the Musée de l'Armée, but at this distance of time it is no easy matter to identify them, even with the help of Carré's *Panoplie*, and the plates of Dubois and Marchais. The collection, however, seems to have existed more or less in its then (1797) form at the end of the seventeenth century, and there seems no reasonable doubt that, disregarding obviously extravagant traditions, the majority of these armours originally belonged either to the Lords of Sedan themselves or to their illustrious contemporaries and brothers-in-arms. In the Abbé's list of the historical figures, whose armours were believed, no doubt upon traditional grounds, to be preserved at Sedan, three names alone might be attached

to the armour now under consideration. These are* :—Robert II. de la Marck, died 1535; Robert III., Seigneur de Fleuranges, Marshal of France (1491-1537); Robert IV., died 1556. A fourth possible name—that of Anne de Montmorency, Constable of France, 1493-1567—was included by the Abbé in this galaxy of paladins. This he would seem to have done in error. In all probability the source from which the Abbé culled this piece of information was the 1842 *Catalogue* of the Musée d'Artillerie, in which the Ambras armour of the Constable, together with two armours from Chantilly, were all incorrectly described as coming from Sedan.†

Of the armours of the three Princes of the House of La Marck, there seems to be no adequate reason for upsetting the old identifications of those of Robert II. and Robert IV., hallowed as they are by time and a certain show of plausibility, if not of probability. If, then, the harness under discussion is that traditionally supposed to have belonged to the remaining Lord of Sedan, Robert III., Seigneur de Fleuranges, Marshal of France, surnamed

* Recent research has added the names of two other contemporaries to the list of those whose armours were formerly preserved at Sedan—those of Jacques Gourdon de Genouillac and Giuliano de Medici.

† In the 1862 *Catalogue* of the Musée d'Artillerie, a tradition is quoted that one armour in the Sedan collection was that of the Chevalier de Bayard. It was attached to the armour then numbered G. 117, now No. G. 179. This attribution no doubt originated in the belief that the bard of the famous war-horse of Charlemagne, Bayard, was preserved at Sedan, as already noted.



No. VI.—SIR NICHOLAS CAREW AT ABOUT 1535-36
BELONGING TO HIS GRACE THE DUKE OF BUCCLEUCH

L'Aventureux, historian and knight-errant—and so it was apparently described in the *Catalogue* of 1842—how is it possible, assuming the truth of the tradition, to account for *L'Aventureux's* possession of an English armour?

We know the names of a few foreign knights and nobles, who received from Henry VIII. gifts of armours built in the Greenwich workshops. In 1535 Philippe de Chabot, Sieur de Brion, the French Ambassador, upon his return to France, was presented by the King with an armour enriched with gilt nails, the work of Erasmus Kyrkener (Brit. Mus., *Roy. MS.*, 7. F., XIV., fol. 67b; and a letter from Sir John Dudley to Cromwell dated August 27th, 1537—*Lett. Pap. Henry VIII.*, Vol. IX., No. 193). In the same year Henry gave one of his own armours, then too small for him, to Sir Marcus Meyer or Meger, the Knight of Lübeck; and in the following year there is record of the payment of £15 to Kyrkener for gilding (presumably parcel-gilding) an armour for Sir Laurence Stauber, the Castellan of Camerstein, Henry's most important secret agent in Germany.

We cannot pretend, however, that the Greenwich records are complete; and absence therefrom of any reference to the gift of an armour by Henry to *L'Aventureux* is by no means conclusive evidence that such a gift was never made. But contemporary history reveals the reasons for all the foregoing gifts: they were made either for services or favours rendered, or for advantages to come. In the case of *L'Aventureux* no such motives existed.

Again, "the fortune of war" always affords a convenient solution to such a problem. But the known facts of the Marshal's life and the peaceful relations existing between England and France during the period (1520-35) when this armour must—assuming it to have belonged to *L'Aventureux*—have come into his possession, forbid the belief that such was the cause of its transfer to him.

A careful study of *L'Aventureux's* life does, however, reveal two occasions, and only two, on either of which he might conceivably have obtained it. In June, 1520, he was in command of François' Guard at the Field of the Cloth of Gold, and at the tilting on Monday, June 18th, "*la bande de M. de Fleuranges*" ran their appointed courses against their English opponents, among whom were Sir Ralph Ellerker, Francis Brian, Robert Jerningham and Sir Roland Vieilleville.* The second opportunity occurred in 1532. In October of that year, he was present at the meeting of François I. and Henry VIII. at Calais and Boulogne, and at the subsequent festivities. Prominent among "The names of the nobles of

France at Bolen," recorded in a MS. preserved among the Seymour Papers, is that of "the Earl of Florence," described in another document as "The Lord marshall, Seigneur de Floraynge." Unlike the meeting in 1520, there was no passage of arms on this occasion, but the meeting of the two sovereigns was marked by much military pomp.

There are several circumstances that would make it appear unlikely that the Field of the Cloth of Gold was the occasion on which *L'Aventureux* obtained this armour. In the first place, if in existence at all, the armour was a very new one at that date. And the armour itself bears evidence, particularly in the matter of the visor, which is a later but evidently English replacement, of some years of hard service previous to its passing into the possession of the French lord. Again, in 1520, field armour seems to have been omitted by mutual consent from the baggage of both parties, though armour for the tilt and the barriers was included for use in the Triumph. *L'Aventureux*, however, won no prize on this occasion, nor, to judge either from his own detailed *Histoire des choses mémorables advenues depuis 1499 jusqu'en l'an 1521*, or from numerous other contemporary accounts of this pageant, does any exchange of gifts of armour or arms seem to have taken place.

On the other hand, in 1532, though there was no Passage of Arms, field armour was, from all accounts, much in evidence. And before the Kings and their suites parted, gifts of the greatest magnificence were exchanged. The author of *The maner of the tryumphe at Caleys and Bulleyn. The second pryncinge with more addicions as it was done in dede*, published by Wynkyn de Worde, describes these courtesies thus:—"And as concernynge y^e haboundant and lyberal multytude of gyftes, that were so lovingly and cordyally gyven on bothe partyes (to the greate honour of bothe the kynges) my penne or capacite can not expresse it, as well among the greate lordes as unto the lowest yemen, that bare any offyce in eyther kynges hous, and specially the kynges gyftes on both partyes alway rewarded the lyke unto y^e other. And all other gyftes was nothyng but ryche plate; golde coyne and sylver was of no estymacyon beside raymentes, horses, geldynges, fawcons, beres, dogges for the game, with many other whiche were to moche to write." The armour may then conceivably have been a very acceptable gift, possibly from Sir William Kingston, Captain of the Guard and Constable of the Tower, or maybe from Fleuranges' old opponent of 1520, Sir Francis Brian—Cromwell's "Vicar of Hell."

(I am indebted to Mr. F. H. Cripps-Day for the use of the two photographs of the Paris armour.)

* A Breton knight who was granted papers of denization on March 23rd, 1512 (*Lett. Pap. Hen. VIII.*, Vol. I., No. 3563).

NOTES AND QUERIES

The Editor invites the assistance of readers who may be able to impart information required. It must be understood that he does not necessarily identify himself with attributions or other opinions expressed by correspondents.

UNIDENTIFIED PORTRAIT (No. 879)

SIR,—Can any of your readers identify this portrait, and state who painted it? Measuring 48 cm. by 37 cm., it is said probably to depict an English lady. Dr. Friedländer, of the Kaiser-Friedrich Museum, Berlin, has seen the picture, and found it interesting. It is

inscribed A₂ 1597.—

CARL WIESELGREEN

(Göteborg, Sweden).

LAMI'S "EATON SQUARE"

(October, 1933)

SIR,—In the October number of *THE CONNOISSEUR* appeared a very charming reproduction of a water-colour drawing by the French artist, Lami, the original of which is in the Victoria and Albert Museum. I examined the reproduction with more than average interest, for the reason that I was born, and lived for more than a quarter of a century, in Eaton Square, and the result of that examination was to convince me that the description of the scene as being in Eaton Square was unquestionably inaccurate.

An official of the Victoria and Albert Museum very kindly arranged for me to see the original. There is no doubt that the latter has been indexed under the name of a scene in Eaton Square, and apparently no one has suggested that there is any mistake about it.

Inspection, however, reveals a block of buildings

which certainly does not exist in Eaton Square. It shows a block with some considerable architectural pretensions, with a balustrade on the top, and an ornamentation of vases on that balustrade. Eaton Square has no such block of buildings, but on reference to an old print in my possession of the north

side of Belgrave Square, a block of buildings will be found exactly similar to that depicted by Lami in his water-colour drawing. Further, an examination of the north side of Belgrave Square, as it now stands, will show that there has been little or no change since the middle of the nineteenth century, when the drawing was made.

There are two other points of some interest. The first is the representation of the artistic iron holder for the old oil lamp with the extinguisher, which is a characteristic feature of some of these lamps, and was used to extinguish the torches of the link boys of the period. Many of these still exist in London, more particularly in

streets in which buildings were erected by the Adam Brothers. There are examples, for instance, in John Street, Adelphi, in Dover Street, and in Serjeants' Inn, all of which were the product of the Messrs. Adam, and all of which were built long before the introduction of gas into London.

On the other hand, Belgrave Square was built after gas had been somewhat generally in use, and



(No. 879) UNIDENTIFIED PORTRAIT OF A LADY INSCRIBED A₂ 1597

I very much doubt whether any such lamp was ever erected in that neighbourhood — certainly none has existed during my recollection.

The second point is the church, the spire of which is shown in the background of the picture. The only church in this neighbourhood with a spire is St. Michael's, Chester Square, and curiously enough, that church is not visible from any point either in Belgrave or Eaton Squares.

The official of the Museum and I both thought that it might interest you if I put these facts before you, and possibly some of your readers might be able to add some information on the subject.—
FRANCIS FLADGATE.

[The title of our reproduction was derived from the official, and apparently hitherto unquestioned,



(No. 88c) PORTRAIT OF A BOY WITH A LAMB 50½ BY 41 IN.

description of the drawing at the Victoria and Albert Museum. Sir Francis Fladgate's letter is of much interest, and will, we hope, lead to a solution of an intriguing topographical problem.
—EDITOR.]

BOY WITH A LAMB
(No. 880)

SIR,—I should be greatly obliged if any of your readers could identify this portrait of a *Boy with a Lamb* in my possession; name the artist, and locate the "castle" and hill in the landscape background. The sitter wears a red dress with white puff sleeve and lace cravat.

The cloak, hanging from the right shoulder, is a dark bluish-green. The canvas (50½ in. by 41 in.) is in an old carved wood and gilt frame.
—M. A. NICHOLSON.

A YOUNG CAVALIER

ONE of the most attractive child portraits of the middle of the seventeenth century appears among our plates, by courtesy of its owner, Major-General Sir John Hanbury-Williams, G.C.V.O., K.C.B., etc., in whose family it has been for many years. By the time that it was painted—*c.* 1655-60—the stiff and board-like portraiture of an earlier generation had long given place to a more humanistic *genre*, and here we have a delightfully characterised portrait of a little boy fully conscious of his brave attire. Nothing definite is known about him, as an old attribution to "Prince Rupert" has been rightly discounted by the present owner of the picture. Neither iconographical nor datal grounds warrant

a connection with the dashing soldier who was born in 1619, and would therefore have been approaching forty years of age when this portrait was painted. Yet the little subject's finery and his air of assurance suggest that he was a "somebody," and it may be that one of our readers can solve the problem.

As to the artist, Joseph Michael Wright has been suggested. But it is, perhaps, easier to refer this portrait—so interesting, apart from any other considerations, as a study of costume—to the Dutch School, in the serried ranks of which its creator may yet be discovered.
—T.L.



A BOY : ATTRIBUTED TO MICHAEL WRIGHT
BELONGING TO MAJOR-GENERAL SIR JOHN
HANBURY-WILLIAMS, G.C.V.O., K.C.B., ETC.



NOTES AND QUERIES (CONTINUED)



(No. 881)

"SUSANNAH AND THE ELDERS"

80 BY 58 IN

SUSANNAH AND THE ELDERS (No. 881)

SIR,—Can any of your readers assist me to the probable identity of the artist who painted this picture? It is known to be over 300 years old. Size, 80 in. by 58 in.—A. CLIVE EDWARDS.

THE GOLDEN CALF (No. 882)

SIR,—I want some information about this picture, which measures 7 ft. by 5 ft. On the frame is a label, hard to read, except the name "Raphael," which has been retraced. So far as I can decipher the writing, it runs :—
 "The Feast of the Golden Calf / Raphael / from the collection of F . . .
 H. C. Collbach / . . ."
 On the back of the canvas is a black seal, and a large 610A.—
 ETHEL SHEPPARD.



(No. 882)

"THE FEAST OF THE GOLDEN CALF"

7 BY 5 FT.

Mrs. Palliser, in her *History of Lace*, describes (1745) Lady Lovat, the wife of Simon the Rebel, as wearing a "Befong" (a term used by Scotch people to describe the cambric and lace handkerchiefs that were worn round the neck and hung down to the bosom). She quotes as from Sir Walter Scott's *Heart of Midlothian*. We have searched several editions, but cannot find this account.

Do you think that "Befong" could be a corruption of the French *bouffant*? I think there could be connection with the two to describe the bunchy or pouter pigeon fashion. The question is, did this fashion begin somewhere about 1700-1745?

The National Scottish Dictionary has asked for information on this point, and I am very anxious to find out all I can. I shall be most grateful for any help your readers can give me.—(Mrs.) I. A. SIMPSON.

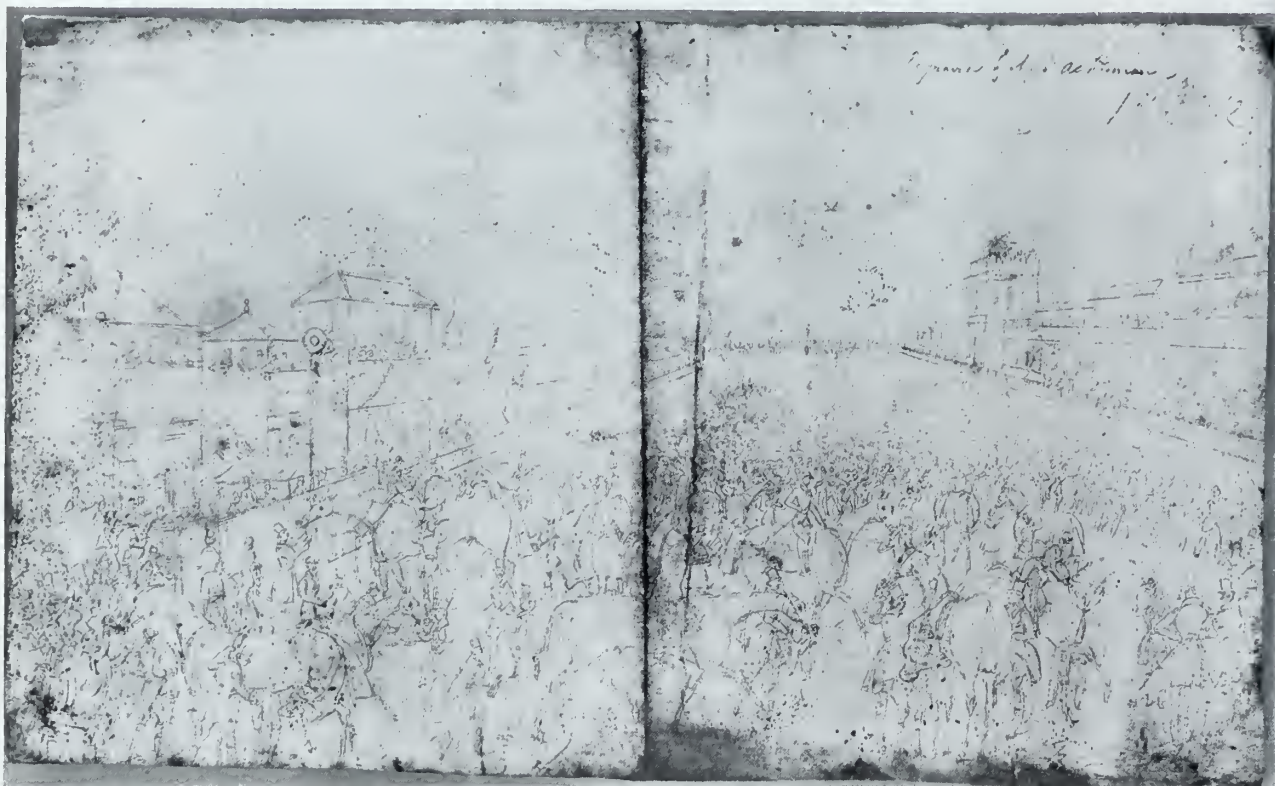
WHAT IS "BEFONG"?

SIR,—I have been asked to find the origin and meaning of the word "Befong."

SPORTING ART IN THE BRITISH MUSEUM

By ARTHUR M. HIND

KEEPER OF PRINTS AND DRAWINGS



No. 1.—PENCIL SKETCH BY JAMES POLLARD FOR ENGRAVING. FROM A SERIES OF 190 PENCIL SKETCHES BY JAMES AND ROBERT POLLARD PRESENTED TO THE BRITISH MUSEUM (THROUGH THE NATIONAL ART-COLLECTIONS FUND) BY ARTHUR DU CANE, Esq., 1933

THE Editor's article in *THE CONNOISSEUR* of last May emphasised the desirability of a better representation of sporting art in the National Collections. It recognised the lack of response to various proposals for a Gallery of Sporting Art, and, in consequence, gave strong support to the effort we are making in the British Museum to add to our prints and drawings in this field. Even if the times were favourable, I should doubt the advisability of a special gallery for a subject of this kind, though it would be a most desirable adjunct to a Sporting Club. But there is no doubt in my mind in regard to the advisability of increasing the National Collection of such prints and drawings,

for apart from its collections of works of art as such, one of the essential aims of the Print Room is to be a reference library of illustration, of portrait, history, political and social satire, topography—in fact, of any subject which claims a large interest in the national life. Moreover, many of the prints are after pictures, and so excellent are some of the engravers in aquatint, that the prints themselves are often as good as the original drawings or paintings, if not better. This renders it less necessary to represent any but a small selection of the very best of the painters in oil, and I see no reason why some room might not one day be devoted to this purpose at the Tate Gallery.

Since Mr. Gordon Roe's article appeared, the Museum has made several notable acquisitions. *The Death of Tom Moody*, a rare colour-aquatint by Dean Wolstenholme (1829), has been given by Sir Robert Mond, and Rowlandson's splendid *Fox-hunting* series of six coloured etchings (1787-88), one of which was reproduced by *THE CONNOISSEUR*, has come as a presentation from the National Art-Collections Fund. Two parts of R. B. Davis's *Hunter's Annual* (Parts I. and III., 1836 and 1839), rare sets of coloured lithographs, supplementing Part II. which was already in the Museum, were purchased from the Florence Fund, with the aid of a donation from Lord Wakefield. The supplementary series of aquatint plates issued in 1841 is still lacking.

Last autumn there were two further gifts of great interest. Mr. Arthur Du Cane has presented, through the N.A.-C.F., one hundred and ninety pencil sketches of sporting and kindred subjects by James and Robert Pollard, many of them being working studies for their prints. Mr. Du Cane

acquired his series from the Pollard family about 1908, and the folio of sketches described by "Cecil Boyce" in *THE CONNOISSEUR* of May, 1918, was purchased at the same time by the late Sir Walter Gilbey.

Mr. C. F. G. R. Schwerdt, the owner of the most famous collection of sporting prints and drawings in existence, hearing of Mr. Du Cane's donation, showed a most discriminating generosity in giving the Museum the rare set of six coloured aquatints of *Epsom Races*, by Charles Hunt, after James Pollard (1836), for which Mr. Du Cane's series contained the original studies.

A selection of sporting prints and drawings is now on view in a revolving stand in the Exhibition Gallery of the Department of Prints and Drawings, and other examples can be seen on application in the Print Room. But these other examples are still too few, and I would appeal to lovers of sport and others interested in the illustration of English social history to offer gifts of prints or financial support towards increasing the collection.



No. 11.—EPSOM : COLOUR AQUATINT BY CHARLES HUNT, AFTER JAMES POLLARD, PUBLISHED 1836 (SILTZER, PAGE 222) FROM AN IMPRESSION IN THE SET OF SIX PRESENTED TO THE BRITISH MUSEUM BY C. F. G. R. SCHWERDT, Esq., 1933

ENGLISH ART AND THE EXHIBITION

SOME LATEST BOOKS REVIEWED

HERALDING the Exhibition which opens at Burlington House this month, there has arrived an expected crop of books dealing with various aspects of the arts and crafts in Britain. Naturally painting, which attracts the lion's share of attention in such displays, is a favourite topic, and in this notice three volumes dealing with it are passed in brief review.

Most of us enjoy "provocative" reading, when the author shows that he has more to his armoury than a certain skill in launching rhetorical darts at his opponents. But there is a hoary device of first erecting your opponent, who is thereupon sneered at, pounded, and pulverised to the great relief of the attacker's feelings.

Without decrying the merits of Mr. R. H. Wilenski's well-mounted volume on *English Painting* (Faber & Faber, 30s. net), one can but point out that in it he erects an Aunt Sally of his own devising, which we have previously encountered in a slightly different dress. It was in *The Meaning of Modern Sculpture* (1932) that Mr. Wilenski "discovered" a mare's nest of archaeologists who indulged in propaganda in favour of ancient Greek sculpture. In *English Painting* we are introduced to the "fanciful-antiquary": an individual who refuses to mind his own business, and insists on "invading the province of the art historian or the art critic." Exactly whom Mr. Wilenski has in mind when he talks of "fanciful-antiquaries" is not clear, save that they seem to include authors whose books have not proved quite such easy sources of reference as might have been desired by Mr. Wilenski himself. There are, perhaps, some hints at identities, but these, as far as they go, are not helpful to Mr. Wilenski's case. If rightly interpreted, they suggest that at least some of his "fanciful-antiquaries" are really art historians. And when, in speaking of the Westminster *Richard II.*, he tells us that "more patriotic antiquaries guess that the painter is English," the veritable antiquary, who has devoted painstaking research to the matter, might be forgiven for calling a halt.

Elsewhere it is stated that we must not attempt to fill *lacunae* in English primitive painting by reference to the drawings and paintings in mediæval MSS. "They can and must be separately studied," says Mr. Wilenski. Yet the relations between miniature painting and the technique of the *Wilton Diptych* are sufficiently marked. One mentions this because Mr. Wilenski tells us that "the antiquaries have indulged in prolonged and repeated orgies of guessing" about its painter and nation, whereas it is mostly the art historians and critics who have thus disported their intellects. Not that the present writer is "getting at" either of these two classes, which, in practice, are so frequently combined. But he emphatically disputes Mr. Wilenski's suggestion that the antiquary is no better than a body servant to them.

It is not as if Mr. Wilenski invariably made a thorough use of the art historian's investigations. He shows himself unaware of the real identity of Gainsborough's wife, repeating instead the venerable theorising about her paternity. It would not seem that his brief allusion to the Alken family owes much to

the latest researches of Mr. Shaw Sparrow or Mr. George Kendall; nor has he, any more than many other writers, realised that Johann Zoffany was not born in 1733, though that fact was placed on record many years ago. What of it? His book is "addressed to the general student, the average sensible man of average education," who is presumably above (?) such *minutiae*. Yet there are average sensible men who will scarcely approve of Peter de Wint and David Cox being dismissed as pupils of John Varley.

It is a pity, because *English Painting* is a cleverly written book, surveying a deal of ground with an individual outlook, and embodying many interesting, if somewhat eccentrically arranged, illustrations. One may, or may not, agree with all the author's views on points of æsthetic; but his generalisations on antiquaries are not calculated to convince those who know more of the subject than does Mr. Wilenski.

Dr. John Rothenstein has no concern with "fanciful-antiquaries" in *An Introduction to English Painting* (Cassell, 10s. 6d. net). He does not even tell us that he writes for the "average sensible man," but gets down to his subject without further to-do, and gives us a plain, unvarnished history of English painting from the earliest times to the influence of Whistler. Controversial matters are, on the whole, discreetly skirted, but there is a good deal of sound æsthetic judgment, and the fact that attention is devoted to a number of early manuscripts should commend itself to visitors, who will see some of them in the Exhibition. It is impossible to acquit the author of error, for he, also, trips over Zoffany's birth year, and he gives incorrect dates for Charles Towne, which, as Mr. Shaw Sparrow discovered, were really 1763-1840. There is, moreover, a much too ready acceptance of Peter the Great's supposed paternity of Alexander Cozens. Dr. Rothenstein ranges himself with those who believe that the *Wilton Diptych* was painted not earlier than 1381 and not later than 1394. But the most credible date for it is *circa* 1395-96, and the case for its English origin was greatly strengthened by Mr. Charles R. Beard's and Mr. F. H. Cripps-Day's articles in *THE CONNOISSEUR*, December, 1931, and March, 1933. In face of these, it is scarcely sufficient to say that "there are those who believe it to be the work of an Englishman." Nevertheless, Dr. Rothenstein has given us an interesting and generally well-balanced book, accompanied by a number of well-chosen illustrations.

Zoffany's birth date seems to be almost as popular an error as the older lapse which accords a mythical knighthood to Benjamin West. Both are to be found in Mr. Miles F. de Montmorency's *A Short History of Painting in England* (Dent, 6s. net), though it is fair to add that the latter occurs in the index only, and not in any of the text references. Mr. de Montmorency does not commit himself as to the nationality of either the *Wilton Diptych* or the Westminster *Richard II.* But he says with justice that "as the knowledge of English mediæval art grows, so does the likelihood of their English origin." This sensible comment is indicative of the nature of his book. Modestly the author disclaims original research, but he deals

faithfully with his theme, and handles a mass of material with judgment and discretion. Professor Gleadowe reminds us, in an Introduction, that Mr. de Montmorency writes as a painter, and with an impartiality that does not always mark the work of painters who temporarily exchange the brush for the art historian's pen. This is a readable book, and one with some claim to be considered a work of reference. It deals with the whole field of English painting, including manuscripts, from the beginning to modern times, and contains a quantity of illustrations, though the rendering of the blocks leaves a good deal to be desired.—F.G.R.

ENGLISH WATER-COLOURS

By Laurence Binyon, C.H.

The Library of English Art

(A. & C. Black, London, 7/6 net)

CULTURE spreads downwards. The lower slopes of the water-colour ranges and the valleys were so abundantly and so skilfully cultivated during the last century, that it is no wonder if the public gaze is well content to admire so pleasing a prospect. Mr. Binyon lifts our eyes to the hills—to the very mountain tops—whence the inspiration flowed that made such cultivation possible. That the coloured frontispiece, the spot light, should be given neither to Turner, Girtin, Cotman nor Cozens, but to Francis Towne, might seem to savour a little of preciosity, were it not for the quality of the work itself and the clear tone which echoes from the note the author strikes in his broad treatment of the whole subject.

In a short preface, Mr. Binyon tries to excuse himself for writing the book by casting the blame on several of his contemporaries—he omits the late Herbert Horne by the by—for having discovered new material “which was due to be collected and incorporated in a book intended for the general reader,” and by suggesting the desirability of “a revaluation of the achievements of the school.” But the excuse is feeble indeed in relation to the offence; for Mr. Binyon is a poet as well as an expert, and he has produced a classic, which will do for the study as well as for the enjoyment of water-colour by the public, more than any number of exhibitions. Not every one may agree with every item in his—and, for the matter of that, any—revaluation; he is, perhaps, a little wanting in respect for that “Royal Academy” of the school, the Old Water-Colour Society, and in attention to the claims of some of its members, who, like John Varley, both by precept and by practice, did so much to sustain the high standard set by the earlier men. But take the following as a help to the appreciation of John Cozens:—“In this design (the *Pestum*, in the Oldham Gallery) the two great temples are no longer classic remains, themes of interest to the archaeologist; they have become hollow and forlorn symbols of mortality, with sultry wind blowing through their gaunt shells and over the utter solitude that surrounds them, while confused shapes of cloud slowly impend as the sky darkens above. The theme has become universal.” Or this dismissal of the popular “Warwick” or “Italian” Smith:—“He had no particular style, and our interest in him is faint.”

To mention Blake and Rowlandson “at bottom a lyrical” in the same paragraph, even if only as “the two chief figure draughtsmen of the water-colour school in the eighteenth and early nineteenth centuries,” is another example of the thoroughness and the soundness of the revaluation. Fifty years ago there were few who thought of Rowlandson as an artist or who were not totally ignorant about Blake. And even to-day, when mentioning that the greater portion of Blake's designs of *Dante ascending the terraces of Purgatory* are in the Melbourne Gallery, Mr. Binyon might have added: in the basement.—R.D.

ENGLISH DECORATIVE PLASTERWORK OF THE RENAISSANCE

By M. Jourdain

(Batsford, London, 15/- net)

THIS is a re-issue of a handsome and well illustrated volume commencing with the Early Renaissance, 1540-1640, and passing down through successive periods to the cold efforts of Sir John Soane. To quote the Preface:—“It is not, perhaps, yet generally realised what richness of decorative plaster exists in England, in spite of the amount that has been swept away during the nineteenth century. In this plastic material will be found a continuous record of the evolution of Renaissance ornament and detail in this country from the accession of the Tudor sovereigns to the Greek revival, and much of the work is of a high standard, both as regards design and execution.” The work confines itself to ceilings, friezes, and wall decorations generally. Exterior pargeting has not been included. There is a useful Index of Plasterers, containing over forty names, and it is gratifying to read that “plaster in England was, with the exception of a certain number of Italian artists in the rococo style, the work of Englishmen.” The author adds:—“Both in the early and late Renaissance a distinctively national style was evolved, though naturally influenced by continental sources.” The same may be said of other countries, yet one can scarcely agree with the assertion that “What influence the Italians may have had disappeared by the reign of Elizabeth.” The plates to this work are all on a level of excellence, and in addition, the text is embellished with numerous diagrams and drawings by able and experienced architects.

OLD CLOCKS AND WATCHES AND THEIR MAKERS

By F. J. Britten

6th Edition (E. & F. N. Spon, London, 32/- net; Spon and Chamberlain, New York)

ANY antiquary or collector, with the virus of authorship in his blood, dreams of writing at least one book which shall be quoted by his fellows as a classic. To the late Mr. Frederick James Britten it was given to produce the work which has yet to be superseded as the bible of horological students. First issued in 1899, *Old Clocks and Watches and their Makers* embodied material published by the same author five years earlier. Mr. Britten died in 1931 (he was born in 1843), and it has been left to the piety of his son, Mr. F. W. Britten, to prepare for Press this revised and enlarged edition of his father's best known book.

Containing nearly 900 pages, the fat volume under review is a mine of information which cannot possibly be neglected by any collector of timepieces. As a work of reference it is simply invaluable: a fact to be readily appreciated by those who have used the earlier editions. And when it is said that not only has the liberal array of illustrations been considerably augmented, but that the text matter has been greatly extended, the necessity of replacing the previous issues with this immediately becomes apparent. The Alphabetical List of Former Clock and Watch-makers—probably the most widely used section of the work—has been supplemented by nearly nine pages; while the index alone runs to over fifteen.

Not unreasonably, some of the older blocks show signs of their long and honourable service, but as there are nigh on a thousand illustrations, not counting tables of hall marks, one is not disposed to labour this point. Something might have been done towards adding dates to many of the underlines; and a better *clepsydra*

might perhaps have been found than the example chosen to represent a class of curiosity which often bears seventeenth-century dates. But criticism fails in face of one's gratitude for this new edition of a book which, in its sphere, is truly indispensable, and, as a general survey of its subject, has never encountered a serious rival.—F.L.

THE WITCHERY OF JANE SHORE

By C. J. S. Thompson

(Grayson, London, 12/6 net)

KING's mistresses are ever a fruitful theme for historians and novelists: *rôles* combined by Mr. C. J. S. Thompson when writing the book under review. Doubtless it occurred to him that records seldom give us any real idea of bygone witcheries, as is evidenced by a well-known, and positively revolting, pen picture of that acknowledged charmer Anne Boleyn. In dealing, therefore, with the far more recondite theme of Edward IV.'s mistress, he has filled out fact with legend in one connected narrative, thereby seeking to reclothe poor Jane Shore's dry bones with a semblance of attractive flesh and blood. He has done this to such purpose that one is tempted to compare *The Witchery of Jane Shore* with Ainsworth's *Tower of London*, in that it embodies a good deal of fact and the Dickens of a lot of romance. Not even cloaked figures quitting a dusky postern 'neath the crescent moon are wanting.

That Jane Shore was no mere courtesan is a point correctly emphasised by Mr. Thompson. There has ever been a strong, if not too closely defined, distinction between the *maitresse en titre* and the passing fancy of a king. And that the Jane Shore, with the

"... pretty foot,

a cherry lip, a bonny eye, a passing pleasing tongue," of whom Shakespeare wrote, belonged to the former category is never in doubt. The story of her rise to favour, and her lamentable degradation after Edward's death, has captured the fancy of many ballad makers from Michael Drayton onwards. Yet it is Nicholas Rowe's tragedy, first produced in 1714, that has principally preserved her fame, until Mr. Thompson's book arrived to oust it.

With its quotations from contemporary documents, and from the ballads of a later day, *The Witchery of Jane Shore* embodies much useful and entertaining material. Besides the crude but interesting wood-cuts from the ballads, it is illustrated with a number of putative portraits of the ill-fated "Rose of London." That none of these is contemporary with her, and that some are obvious derivatives from the well-known "bath portraits" associated with Diane de Poitiers, does not lessen their importance as an iconographical problem. And it is amusing to note that when Lethbridge depicted *Jane Shore doing Penance*, he saw nothing incongruous in placing the twin towers of Westminster Abbey in the background.—F.G.R.

THE FIRST EDITIONS OF A. E. COPPARD, A. P. HERBERT AND CHARLES MORGAN,

With Values and Bibliographical Points

By Gilbert H. Fabes

(Myers, London, 10/6 net)

MR. GILBERT FABES' latest bibliographical essay embraces material which is much more within the reach of the Small Collector than has been the case with some of his books. For though one item—the Advance Issue (bound in pink cloth) of A. E. Coppard's *Pink Furniture* (1929)—is assessed at £10, there

are few which exceed a five-pound note, while quite a number are estimated in terms of shillings. This fact, however, has not deterred Mr. Fabes from making fully as careful a study of the "points" as he has devoted to notable rarities in the past, and it is very desirable that he should do so. Though values may fluctuate, it is important that exact details of varieties of editions should be recorded before the circumstances become obscure. To posterity, at any rate, Mr. Fabes is saving a deal of trouble and research.

Meanwhile the collector of modern first editions will find much to interest him in this bibliography of the works of Messrs. A. E. Coppard, A. P. Herbert, and Charles Morgan. As illustrating the precision with which Mr. Fabes approaches his task three items published by the B.B.C. may well be cited. How many listeners, one wonders, threw away Nos. 4 and 10 of the "Great Play Booklets," which contained introductions by Mr. Morgan? Issued at 2d. each, in 1928 and 1929, these are now said to be so scarce that Mr. Fabes tentatively appraises specimens at from £2 apiece, and copies of No. 9 at £1.

From the collector's, if not necessarily the literary, standpoint, Mr. A. P. Herbert has been responsible for more "desirable" items than *Water Gipsies* (1930), the first and second issues of which are quoted at 25s. and £1 respectively. Yet much the best thing that Mr. Fabes has to tell about A.P.H. is contained in an appreciative foreword to the section dealing with that humorist. It transpires that, living beside the Thames, Mr. Herbert thought, in the innocence of his heart, how nice it would be to erect a flight of wooden steps from the river to his house. But Mr. Herbert reckoned without Authority: the erection of his green painted steps involved him in a long and complicated correspondence.

And now (with the aid of Mr. Fabes) let us watch A.P.H. in his most guileless mood:—

"Dear Sir, [he wrote to Somebody Important]

"Thank you for your letter of 13th August. In order to remove any outstanding doubts in your mind as to the nature of my proposed works, I enclose herewith a photograph of the proposed works.

"How the days draw in!

"Yours faithfully,

"A. P. HERBERT."

—F.G.R.

COSTUME AND FASHION—THE NINETEENTH CENTURY

By Herbert Norris and Oswald Curtis

(Dent, London, 25/- net)

This volume has been included by special arrangement in Mr. Herbert Norris' lengthy survey of English costume. In the main it is the work of Mr. Oswald Curtis. Text and illustrations cover adequately male and female costume from about 1790 to 1900. The text, unquestionably the better part of the book, is enlivened here and there with odd items of information relating to fashionable foibles such as the "Alexandra limp" and the number of times a day that the Empress Josephine changed her underclothes. And a number of short glossarial passages define and explain the names of many garments that appear in contemporary diaries and letters.

Naturally enough the authors devote most of their space to a study of female fashions. The changes therein in the short space of a hundred years or but little more were multitudinous, and the materials employed almost uncountable. The mere male is nevertheless rather scantily treated, and his shirts, socks, ruffles and other adjuncts to his dress receive but the briefest

notice. And it is in these matters that the producer, whether for the stage or the films, is most frequently at fault. The pages of the numerous fashion books of the period, and Leech's illustrations in *Punch*, will provide all the necessary general material for any production representing Victorian times. It is in the minutiae that the designer requires instruction.

Admittedly the illustrations include a number of excellent patterns, but their number could have been doubled with advantage. And why is it that writers on costume insist on re-drawing, generally very indifferently, the plates from *La Belle Assemblée* and kindred standard works? Surely correct contemporary work is better than anything that the authors can produce? A Raeburn or one of Lawrence's portraits of the Prince Regent conveys the cut and quality of the male dress of 1810 far better than a modern and hesitating pen-and-ink sketch.

Without doubt this book will prove acceptable to those who like their nourishment predigested. Others, having good teeth and better digestions, will find it somewhat insipid fare.—C.R.B.

ADVICE TO YOUNG LADIES FROM THE LONDON JOURNAL OF 1855 AND 1862

With Illustrations from the same and other sources

Selected by R.D.

(Methuen, London, 5/- net)

THOSE who seek occasional relaxation from modern stress in illustrations of the more leisurely Victorian life, should find this volume much to their taste. It consists of a number of "serious" wood cuts from *The London Journal*, *The Young Ladies' Journal*, and other periodicals of the 'fifties and 'sixties, each of which has been fitted out with a sententious extract from the correspondence column of the first-named magazine. This sort of combination has been done before, but not always with such success. R.D. has performed his work so well that one is almost deluded into believing that text and blocks were originally intended to accompany one another in a minor riot of ultra-appropriateness. The result is distinctly amusing, and the fact that not a few of the illustrations are interesting in themselves adds to the attraction of the book.—P.B.E.

COLOUR SCHEMES FOR THE MODERN HOME

By Derek Patmore

(The Studio, Ltd., London and New York, 10.6 net)

"COLOUR will always remain a question of personal preference . . . you will probably be happiest with those colours that appeal to you most." Thus Mr. Derek Patmore in his opening chapter on *The Psychology of Colour*. And, indeed, this subject of colour, as it relates to interior decoration, could scarcely be more succinctly summed up. It follows, therefore, that anything anyone else endeavours to tell you about it can only be in the nature of secondary, helpful guidance. Such matters of scientific interest as colour charts and ranges of prismatic colours are not going to make the slightest difference to the choice of persons who "know what they like." What is likely at least to temper their selection is to be informed as to the colour combinations and methods of using them which are fashionable now. This Mr. Patmore shrewdly realises, and he is at pains to stress "the modern tendency," etc., wherever he can. His remarks on fabric textures and the ways in which natural wood colourings may be utilised are practical enough

and usually sufficiently ignored to call for reiteration. He might, also, have speculated further on the possibilities of coloured light, since the subject is an interesting one, and is receiving increased attention from experts. Apart from a number of other more or less generally accepted observations, and a bibliography, the text is mainly given over to descriptions of twenty-four examples of modern interiors reproduced "in natural colours" which constitute the bulk of the volume. These, incidentally, are again analysed on the interleaves which separate the plates. There appears, however, to have been some considerable confusion in cross-referencing the illustrations to the text, and the following list is appended for the reader's guidance:—

Page 18, Line 16.	Plate 15 should read	PLATE 16.
„ 23, „ 4.	„ 22 „ „ „	23.
„ 23, „ 9.	„ 23 „ „ „	24.
„ 24, „ 3.	„ 21 „ „ „	22.
„ 24, „ 13.	„ 13 „ „ „	14.

The plates themselves are reproduced in the competent fashion associated with The Studio's publications, and should certainly give some useful ideas in arrangement to those about to decorate.—J. R. FAWCETT THOMPSON.

BOOK ENDS

The City Churches of Norwich, by Claude J. W. Messent, A.R.I.B.A. (H. W. Hunt, Norwich, 2s. net.) A useful handbook for visitors, pointing out features of interest in the thirty-three old churches within the city walls of Norwich. Notes as to where the keys of certain locked churches can be obtained will save the pilgrim's shoe leather.

A Picture Book of Gothic Sculpture. (Victoria and Albert Museum, 6d. net, post free 7d.) An attractive addition to the popular series of picture books, and illustrating various interesting carvings in wood and stone.

Art History as an Academic Study, by Roger Fry. (Cambridge University Press, 2s. net.) An inaugural lecture delivered in the Senate House by the Slade Professor at Cambridge.

Coup d'œil sur deux Figures Curieuses de la Vie Parisienne au XVIIIème siècle: Jean Ramponeaux, cabaretier, et Charlotte Renyer, veuve Curé, puis Dame Bourette connue sous le soubriquet de "La Muse Limonadière," par C. Ver Heyden de Lancey. Tome 1er. (Edition de la Revue des Indépendants, Paris.)

SAXTON'S MAPS REPRODUCED

OLD maps show no sign of abating in popularity, and the colour of many of those exposed for sale has been added to meet the demand. Such persons, however, as prefer a frank reproduction to something which is but half an antique, will find the British Museum series of reproductions in colour much to their taste. These are taken from Saxton's maps—the first scientific maps made in England, which as Elizabethan documents have both artistic charm and historical interest. Though reproductions are never as satisfactory as originals, these are so faithful as to be fully adequate for purposes of study, possessing, moreover, considerable decorative value. Seventeen sheets have already been issued, and the series is still in progress. Each measures 25 in. by 20 in., and, excepting two at 10s. and 7s. 6d. respectively, the sheets are priced at 5s. each, an extra 3d. being charged for postage to those who do not buy them personally from the Museum bookstall.

BURLINGTON FINE ARTS CLUB

AT the Burlington Fine Arts Club's exhibition, the orthodox pictures and drawings—works which represent their artists in their usual styles—are too good and numerous to be done adequate justice in the present brief notice. Instead of attempting it, I shall begin by calling attention to several works which show their painters in unfamiliar guise. Sir Thomas Lawrence as a landscape painter is a distinct novelty. His two examples here, if somewhat dark, are characterised by an attractive romantic and decorative feeling that suggests oriental influence, an effect which is heightened by their broad flowing brushwork. Then, in the *Distant View of Crichton Castle*, formerly ascribed to Turner, the Rev. John Thomson, of Duddingston, abandons his *penchant* for picturesque detail and tender atmosphere, and produces a boldly handled effect of hills and buildings against an intense blue sky that in its breadth and simplicity suggests Cotman in one of his most daring moments. A brightly coloured oil *Coast Scene: Trouville*, by Thomas Shotter Boys, that suggests a transfigured William Collins, is, perhaps, not so surprising; nor is the Crome-like quality of the delightful *Old Gable* astonishing in the work of so capable and sincere an artist as W. Mulready, who, one feels, might be better remembered now if he had strayed more frequently into landscape. These works, however, though interesting, cannot be considered the *pièces de résistance* of the exhibition. Chief among these is the well-known Althorp Holbein of *Henry VIII.*, painted with that meticulous precision of detail and breadth of effect which Holbein managed to combine, and showing the monarch with heavy mask-like features, the repose of which is contradicted by the suspicious searching eyes and the cruel unyielding mouth—a true presentment of a jealous despot. It is understood that

this work will have been withdrawn from the exhibition by the time that this review appears. There will remain, however, many other interesting items. No less than thirty Constable pictures and studies illustrate that master's outlook from about 1800 until the time of his death. These include early versions of some of his best known works, such as the *Cornfield*, the *Dell in Helmingham Park* and *Hadleigh Castle*; yet, perhaps, the most attractive are the direct studies from nature of clouds and snatches of landscapes, which are often brilliant in their undiluted colour and delightfully free and spontaneous in their handling. Most of the James Wards belong to the period when he was still a follower of Morland, and the *Condemned Calf*, exhibited at the Royal Academy in 1794, might well be mistaken for a somewhat badly composed example by the latter artist. The carefully pencilled drawings of *Summer* and *Winter* subjects, which William Ward mezzotinted in 1795, belong to the same period. The *Challenge*, a firmly drawn study of two bulls, in pencil and chalk, shows Ward about twenty years later, when he had thoroughly mastered anatomy. A half-length portrait of *Francis, 1st Earl of Ellesmere*, is a fine example of Thomas Phillips. There are several good Opies, including portraits of *Dr. Johnson* and *Girtin*, a Raeburn-like portrait of *Jeremy Bentham* by Andrew Geddes, and a fine series of pencil and colour portraits by Henry Edridge. Flaxman is represented by models, drawings and portrait plaques; Fuseli by some striking drawings; and there are good examples in various *métiers* by R. R. Reinagle, Samuel Owen, John Russell, and various other well-known artists; while a small but choice collection of English eighteenth-century furniture helps to provide a suitable environment for the exhibits.—C.R.G.

BONINGTON'S "FISHER FOLK"—AND OTHER MATTERS

BONINGTON'S *Fisher Folk on the Coast of Normandy*, which has been lent to the exhibition at Burlington House, is the most important work by that artist belonging to the City of Nottingham Museum and Art Gallery. Measuring 38 in. by 25½ in., it realised £1,785 at Christie's in 1899, and when it again appeared at the same rooms in 1927, with the Ross Collection, rose to £3,150. On the latter occasion it was purchased for Nottingham in dual commemoration of the forthcoming centenary of the artist's death (1928) and of the fiftieth anniversary of the Gallery. Bonington was, of course, Nottinghamshire born, so there is every reason why so excellent an example of his oil painting should represent him in the city to which it now belongs.

TOMPION EXHIBITION

THOMAS TOMPION, who died in the year 1713, was honoured by his countrymen by being buried in Westminster Abbey. At the time of his death he was referred to in the newspapers as "the famous Mr. Thomas Tompion" and "the great Tompion." It has, however, taken a period of 220 years for sufficient interest to be revived in England's greatest clock-maker for an exhibition of his clocks to be organised. The loan exhibition in question was held at 13, Royal Exchange, Cornhill, from November 22nd to 28th. It was organised in aid of the Bow Church Restoration Fund at the instigation of Mr. F. H.

Green, a Liveryman of the Worshipful Company of Clock-makers, and of Mr. Ernest Watkins. The importance of the exhibition can be realised by the fact that no less than sixteen long-case and fifteen bracket clocks were shown.

The outstanding example of a long-case clock was that lent by H.M. The King. It is an equation clock of one year's duration in a well proportioned walnut case. It possesses a dial and hands of beautiful design and superb quality craftsmanship: features which distinguished the genius of Tompion's art.

It is known that Thomas Tompion supplied clocks to the Royal Household, and this fact has been confirmed by the author's discovery of an original invoice in the Manuscript Room of the British Museum for clocks supplied to Queen Mary. The invoice, which is dated 1693, reads as follows:—

	Delivred for Her Majtie service To The RT Honble the Countess of Darby by Thomas Tompion.	
May ye 8th	A Gold Watch at twentythree po 13s	23 : 13 : 0
Augt 16	A Spring Clock in a Tortoise Shell Case.	40 : 00 : 0
March ye 28	A large Moenth Clock a fine wall- nut tree Case wth ye Diall plate Capitall & bases Gilt.	25 : 00 : 0



FISHER FOLK ON THE COAST OF NORMANDY
BY RICHARD PARKES BONINGTON : LENT BY
THE CITY OF NOTTINGHAM MUSEUM AND ART
GALLERY TO THE BURLINGTON HOUSE DISPLAY



Burlington Fine Arts Club

September 26	for Cleaneing & Mending ye Queens quarter repeateing Spring Clock.	1 : 05 : 0
October ye 15 th	for Cleaneing & Mending the Queens repeateg watch & a New glass & Lincing the Case.	0 : 15 : 0
Dessember ye 18 th	The pticullers Above Mentioned Amounteing to ye Sume of Ninty pounds Thirteen Shilings hath been received for Her Majtie p me E Derby.	90 : 18 : 0

This is the only invoice of Thomas Tompion's that has so far been recorded. What is particularly interesting is the scale of charges. The spring clock, which is a bracket clock, was charged at £40, and the price paid for the long-case month clock was £25. If it is remembered that the pound is to-day worth about five times what its value was in the seventeenth century, the sum of £25 charged for the month clock is by no means small.

It is within the bounds of possibility that this clock was the one lent to the exhibition by Mr. A. S. Vernay, and which is said to have been in the possession of the Royal Household, having been given by Queen Victoria to a foreign nobleman.

Of the bracket clocks the outstanding example was that known as "The Silver King," which was made for William III. and is now in the possession of Lord Mostyn. It is a clock of architectural design, of superb quality workmanship in an ebony case decorated with finely chased silver mounts. The clock lent by H.M. The King, and this example alone, are worthy of an exhibition to themselves.

It is to the credit of the promoters of the exhibition that they were able to assemble so many outstanding examples of Tompion's work. All the exhibits must have been of intense interest to clock collectors, to students of horology, and also to all who understand the quality of that craftsmanship which belonged to an age of hand-work and can never be revived again in this era of machine-made things.—R. W. SYMONDS.

DRAWINGS BY AUGUSTUS JOHN

ALTHOUGH not one of Mr. Augustus John's important events, the exhibition of his drawings at the Leicester Galleries (Leicester Square, London) was both interesting and pleasing. Devoid of items likely to cause controversy, it enabled one to enjoy the artist's command of line or handling of masses, undisturbed by any intrusive element. Had some chronological arrangement been attempted, the display would have afforded a better idea of Mr. John's development as a draughtsman, for the exhibits obviously belonged to different periods of his career. Presumably, difficulties of "hanging" were the reason why no such scheme had been adopted.

Those whose knowledge of Mr. John's drawings of women is limited to a superficial acquaintance with his more "cruel" and simplified interpretations, may well have been surprised at the charm of some of the items in this display. This was particularly evident in the graceful, sympathetic study of a *Nude Figure* (No. 40), in red chalk; and in the roguish *Head of a Girl* (No. 31), again in red, but with alterations to the hair in charcoal. Less simple, but equally direct, were *The Woman with feather hat* (No. 34: red chalk), and *The Flounced Dress—Lady Rothenstein* (No. 24: red chalk and charcoal). Among pencil drawings, the *Studies of a baby* (No. 33), the head of a lowering *Child* (No. 27), and the *Edna Clarke Hall* (No. 26) were the most memorable, the two last showing the clear-cut emphasis which Mr. John not infrequently lays upon his sitters' eyes. *Peasant Women, Equihen* (No. 16: pencil and wash) and *Gipsy Encampment* (No. 11: pen and wash) were both attractive

works, strongly suggestive of the Dutch school of the seventeenth century.—F.G.R.

PORTRAIT OF A SOMERSET IN ARMOUR

ACCOMPANYING Mr. J. G. Mann's article of the above title in our December issue was a colour plate reproduced from a highly interesting family portrait belonging to the Duke of Beaufort. When the original was shown at the Elizabethan Exhibition last year, it was incorrectly catalogued as being dated 1566, and this detail crept into the underline of our reproduction. The "date" has no bearing on Mr. Mann's argument, and should be disregarded.

TWO FAMOUS WOMEN ARTISTS

MRS. ANNIE L. SWYNNERTON, who died on October 24th, will ever have a niche in art history as the first woman to be elected an Associate of the Royal Academy. This does not mean, of course, that she was the first woman to belong to that body, for both Angelica Kauffman and Mary Moser were foundation members of it. But between the latter's death in 1819 and Mrs. Swynnerton's election in 1922, none but men appeared on the roster. For some years she enjoyed the distinction alone, until, in 1927, Dame Laura Knight also gained an Associateship.

Born at Manchester in 1845, Mrs. Swynnerton was the daughter of Francis Robinson, a solicitor. She married the sculptor Joseph William Swynnerton in 1883. Her work always had its admirers, and if she was never a great artist, she was at the least a sympathetic and a sensitive one. Sargent bought and gave her work *The Oreads* to the Tate Gallery, and no less than three of her pictures were purchased under the terms of the Chantrey Bequest: *New Risen Hope* for £250 in 1924, *The Convalescent* for £350 in 1929, and the portrait of *Dame Millicent Fawcett* for £450 in 1930; but, though Mrs. Swynnerton was the first woman A.R.A., she was not the first of her sex to be a Chantrey selection, the latter distinction falling to Anna Lea Merritt as long ago as 1890.

Mrs. Jopling-Rowe, who died on November 19th, attained success long before Mrs. Swynnerton, who, so far as the general public is concerned, "arrived" late in life. Mrs. Jopling-Rowe, on the other hand, was already a well-known figure in the art world of the 'seventies and 'eighties, and Millais' famous portrait of her in the Tate Gallery shows her in the heyday of her career. Like Mrs. Swynnerton a native of Manchester, Louise Goode was born in 1843, her father being T. S. Goode, a railway contractor. She married thrice: firstly a Civil Servant named Frank Romer; secondly, Joseph M. Jopling, again of the Civil Service; and, finally, a lawyer, George W. Rowe. Art was studied at Paris, under M. Charles Chaplin—a name which has since acquired other associations—and in 1874, she commenced exhibiting at the Royal Academy. Her portraits and *genre* pictures continued to be seen there for many years, and she also contributed to the Grosvenor Gallery, the *Salon*, and other leading exhibitions. Besides her painting, Mrs. Jopling-Rowe had a side interest in literature, publishing her reminiscences and other work.—T.L.

QUEEN ELIZABETH'S PRAYER-BOOK

Postscript to Part II. of "Studies in English Engraving."

IN the April, 1933, number of *THE CONNOISSEUR*, the prayer-book with woodcut borders, commonly called "Queen Elizabeth's Prayer-book," was discussed, and one page reproduced. I confessed that I had not been able to compare the *Book of*

Christian Prayers, of 1578, with an earlier *Christian Prayers and Meditations* of 1569, the latter being cited in Pollard and Redgrave's *Short Title Catalogue of English Books*, 1475-1646, as only in the Huntington Library, California. I have since found that the 1569 book is also in the library at Lambeth Palace, and by the courtesy of the librarian have been able to compare this edition with the book of 1578. They are entirely different works, and not merely different editions. The prayers do not correspond, and the earlier book contains prayers in other languages besides English. The following notes may dissipate certain confusions.

(1) *Christian Prayers and Meditations in English, French, Italian, Spanish, Greek and Latine*. Imprinted at London by John Daye, 1569.

Catalogued in the STC. 6428 under Richard Day; but Richard Day, the son of John Day the printer, and the compiler of the later book, could hardly have been responsible for this prayer-book, as he was only born in 1552. He took his degree at Cambridge in 1575, and entered the Church. I add the following notes from the Lambeth Palace copy.

The title-page has a woodcut border with a *Tree of Jesse*; on the reverse is a woodcut of the Royal Arms within filigree border pieces; this is followed on the reverse of the second leaf by a woodcut of *Queen Elizabeth kneeling in prayer*. Then follow two leaves, without signatures, with text beginning: *Prayers to be said in the morning* [a. ii. ?] and *Occasions to meditate* [a. iii. ?], followed by a leaf signed a. iiiii. It looks as if a leaf [a. i. ? joined with a. iiiii.] might have been removed after the first two leaves (title and portrait), possibly containing a preface; but it is equally lacking in the other two copies known. These other two copies are in the Huntington Library, and in the John Carter Brown Library, Providence, Rhode Island, U.S.A. Mr. C. K. Edmunds, of the Huntington Library, who told me of the Providence copy, informs me that the Huntington copy corresponds with the Lambeth copy except that it lacks the first two leaves, and that its woodcuts are uncoloured, while the Lambeth copy is coloured throughout. The first five leaves of the Providence copy appear to correspond with the Lambeth copy.

(2) *A Booke of Christian Prayers, collected out of the auncient writers*. London, printed by John Daye, 1578. STC. 6429, under Richard Day.

The Preface to the Reader is signed Richard Daye, who is thus correctly regarded as the compiler. In the editions of 1581 and 1590, the preface is only signed with his initials, R.D. These three editions are in the British Museum. Title-border, woodcut of *Queen Elizabeth kneeling in prayer*, and woodcut borders throughout. The title-page has a lower border piece (as at foot of signature B.i., etc.), which did not occur on the 1569 title-page. The side border-pieces on the five leaves *To the Christian Reader*, and on the last three leaves (*Conclusion* and *Table*), are new blocks; otherwise the differences are only in the arrangement of the border-pieces.

The Lambeth copy of the Prayer Book of 1569 has an interesting history, and bears the following autograph on the fly leaves:—*Elizabeth Cottrell given me by my most kind mother Mrs. Frances Burwell. Queen Elizabeth her own Prayer Booke. This Booke had from Queen Elizabeth's dayes remained in the Wardrope at White-hall till the time of Cromwell, and then it was reserved by Mr. Jollife one of the keepers of ye Wardrope who sometime after gave it to ye Wife of Mr. Lodovick Carlisle, by whom it was given to Mrs. Burwell; by whose direction it was taken out of the old cover and thus bound.*

Lodovick Carlisle died 1664, and the binding certainly belongs to the second half of the seventeenth century, perhaps about 1660.

The history of this copy raises the question as to the origin of the title "*Queen Elizabeth's Prayer Book*." If the prayer books of 1569, 1578, 1581 and 1590 had been editions of one book, then they might all properly be given that title, particularly as they all contain the same woodcut of *Queen Elizabeth* at

prayer. But, as it stands, it seems as if this title can only belong properly to one, i.e., to the *Booke of Christian Prayer* of 1569. And the title might have been applied originally to the Lambeth Palace copy, which until recently was regarded as unique, as having been the Queen's own property, rather than from any general connection of the edition itself with the Queen.—A. M. HIND.

FELTON BEQUEST CHANGE

WE understand that Mr. Randall Davies' appointment (1930) as London adviser and buyer, under the Felton Bequest, to the National Gallery of Victoria, Melbourne, will terminate in April next, and that he will be succeeded by Mr. Bernard Hall, who has been Director of the Gallery since 1892.

THE OLD GUARD

SIR DAVID MURRAY's death on November 14th last met with so much notice in the Press that a detailed account of his career is hardly necessary here. It is no secret that his early years were devoted to commercial pursuits, and though "business" is not usually a breeding ground for successful artists, there is no doubt that the dual experience proved highly useful to David Murray. Whether or not one invariably admired his paintings or agreed with his somewhat dogmatic outlook, the fact remains that he was an accomplished artist with a fund of poetic feeling in his work; and that, as a man of affairs, he proved his value to the societies with which he was most prominently associated. Under his Presidency, the Royal Institute of Painters in Water Colours attained a still higher status than it had hitherto enjoyed, and its annual banquets increased in brilliance as social events. Stalwart in his advocacy of the value of the Royal Academy to the art world, and an uncompromising opponent of all forms of art and art criticism with which he did not agree, Murray was very far from being a man of liberal sympathies. This did not make for popularity among the younger generation of artists, and there were others who did not approve or, it may be, even feared his dominance. Such feelings are apt to attend the course of any forceful man, and in Murray's case they were definitely offset by the personal sympathies of an extensive circle of friends and admirers. If posterity decides that David Murray was not a great artist, it must at the least admit that he was an artist who "knew his business" in every sense of that word. To him it is not inappropriate to apply that magnificent (if apocryphal) phrase: "The Guard dies—!"

Born at Glasgow on January 29th, 1849, David Murray first exhibited at the Royal Academy in 1875. In 1884, his *My love has gone a-sailing* was purchased under the terms of the Chantrey Bequest for £300; and in 1891 he was elected A.R.A. Another Chantrey purchase took place in 1903, when *In the Country of Constable* was bought for £630; being followed in 1905 by Murray's election to full membership. In 1917, he was elected President of the Royal Institute of Painters in Water Colours, being knighted in the following year; and in 1928 became a LL.D. of Glasgow.

Another veteran—though somehow or other he scarcely became one in his work—was Mr. Robert Anning Bell, who died on November 27th. Born in Soho in 1863, the son of Robert George Bell, F.G.S., he was educated at University College School, under Fred Brown at the Westminster School of Art, at the Royal Academy Schools, and under Aimé Morot in Italy. He commenced exhibiting in London in 1880, and in 1885 made his début in the Royal Academy Exhibition. Elected A.R.A. in 1914, and R.A. in 1922, he was twice "pur-

chased by" the Chantrey Bequest: *The Garden of Sweet Sound*—a water colour—for £105 in 1906; and the well-known oil, *Mary in the House of Elizabeth*, for £350 in 1918. In 1921, he served the office of Master of the Art Workers' Guild, when an ornamental scutcheon with his rebus of a bell was hung up in the Hall of the Guild. A medallist at various continental exhibitions, he was also a member of the R.W.S. and the R.B.C., was a LL.D. of Glasgow, and formerly Professor of Design at the Royal College of Art and instructor in painting and designing at University College, Liverpool.

As a designer, a painter, and an illustrator, Anning Bell displayed an obvious belief in the value of simplicity. Indeed, his compositions were often characterised by a starkness that lent to them a primitive appearance, as is well seen in his mosaic tympanum for Westminster Cathedral. This very severity of outlook prevented his work from becoming out-of-date in the eyes of a younger generation. Examples of his art are to be seen in the Tate Gallery, Luxembourg, and Walker Art Gallery, and other provincial and Dominions collections, and there are also his mosaics in the House of Commons. He twice married: first, Amy C. Steele, who sat for many of his earlier pictures; and secondly, Mme. Laura Richard-Troncy, herself an artist, who survives him.—T.L.

PAUL G. KONODY

MR. PAUL GEORGE KONODY's death on November 30th has removed one of the best-known figures in the art criticism of our time. It is impossible to pretend that *THE CONNOISSEUR* shared his views on many matters, though it is curious to recall that, in his earlier days, he was not unconnected with the Magazine, and at one time or another wrote for it under his own name or the *nom de plume* of "Paul Codrington." Indeed, one of his earliest independent publications was *The Connoisseur Portfolio*, entitled *Velasquez: His Life and Work* (1903), which has long since been out of print. Many more important books from his pen have since appeared, while his art criticisms in various periodicals, more especially the *Daily Mail* and *Observer*, are fresh in the public memory. A native of Budapesth, Mr. Konody settled in London in 1889. As illustrating his activity, a good story may be repeated for what it is worth. According to this, a certain art society took exception to Mr. Konody's remarks concerning their exhibition, and removed his name from their Press list. On the society's next Press Day, however, Mr. Konody appeared as usual, and presenting some half-dozen invitation cards, each for a different periodical, "sweetly" enquired which the officials would like to select. Miss Pauline Konody, who has won a good deal of notice as a painter, is Mr. Konody's daughter.

ENGLISH NEEDLEWORK: PAST AND PRESENT

WE are asked to state that the Exhibition Secretary's address is now at 20, Upper Grosvenor Street, W.1. An announcement of the forthcoming "English Needlework: Past and Present" exhibition appeared on p. 342 of our November issue.

EPSTEIN AND EINSTEIN

MR. EPSTEIN's bronze head of *Professor Albert Einstein* is one of his most sympathetic works: as directly handled as ever, but entirely without brutality. Looking wistful, introspective, even slightly bored, the Professor has provided the modeller

with the material for one of his most able essays in characterisation. Exhibited with this head at the Tooth Galleries (155, New Bond Street, London), were many of Mr. Epstein's water-colour sketches of Epping Forest. In construction, these sometimes recall Van Gogh, though they are considerably less subtle in their daring colour than the Dutchman's work. But all of them have that forcefulness without which Mr. Epstein's art would lose so much of its interest.—F.G.R.

MARLBOROUGH AND QUEEN ANNE

ILLUSTRATING the life of the great Duke of Marlborough, and the art and history of England under Queen Anne, the third of the series of historical exhibitions will be held in February. Pictures, furniture, jewels, china, glass, arms, miniatures and books will be included.

MISS ROSA WALLIS

MISS ROSA WALLIS' water-colour, *In the Gosan Valley, Tyrol*, has been presented to the Victoria and Albert Museum.

THE SLEEPING BEAUTY

By Edmund Dulac

Reproduced in colour by The Studio Ltd., London and New York

Price, including mount, 5/-; or post free 6/-

THE publication of large-size colour reproductions of works by living artists, the latest venture of The Studio, Ltd., should prove a success. The colour prints, including suitable mounts, are obtainable for the modest price of 5s. each, or post free 6s. each. *The Sleeping Beauty*, one of the first batch of six subjects, displays all the romantic charm so closely associated with the name of Edmund Dulac, and though the reproduction is slightly out of register, the result on the whole is extremely pleasing.

The size of the actual plate is 12 in. by 11 in., and that of the mount 25 in. by 20 in.

Other subjects now ready are:—*Winter, North Atlantic*, by Frank H. Mason, R.I.; *The Young Rover*, by Lancelot M. Glasson; *H.M.Y. Britannia Racing at Tor Bay*, by Norman Wilkinson, R.I., R.O.I.; *More than Shadows*, by W. Russell Flint, R.A.; and *Platinum Blonde*, by Lewis Baumer, R.I. Additions to the series will be announced in due course.

A COLLECTOR'S EXHIBITION

"A REAL COLLECTOR'S EXHIBITION" was the obvious remark suggested by last month's display at Messrs. Tomas Harris' Galleries (29, Bruton Street, London). Including nothing over 100 guineas, some of the items were priced as low as three guineas, and, considering their quality, there were many bargains to be had. From a tiny but exquisite white enamelled reliquary jewel, called *St. John the Baptist*, but more probably representing St. Antony of Padua (Spanish, sixteenth century), to a rude but interesting Spanish thirteenth-century painting, with a central figure of St. Laurence, the exhibition left few classes of antiquity unrepresented. Paintings, furniture, textiles, enamels, ivories, jewellery, and ironwork, mainly Spanish, but embracing French and other nationalities, included much that was excellent in its own way, and now and again the basis for an agreeable "kernooze."—T.L.

GIRTIN'S LAST DRAWING

WINTER AUCTIONS: By T. P. GREIG

THE last water-colour drawing made by Tom Girtin, the son of a Southwark (London) rope and cordage maker, who died in 1802, at the early age of 27, brought £325 10s. at the first picture sale of Christie's autumn season on November 10th. This drawing, *Morpeth Bridge: a view looking along the River Wansbeck*, 12½ × 20½ in., came out of the William Wells sale (1857) for £32 11s.; and in the C. S. Bale sale (1881) fetched £115 10s. Hitherto the highest price paid for any of Girtin's drawings was £231 for his *Tintern Abbey*, five years ago. Girtin, one of our greatest water-colour painters, used to go with Turner to Dr. Thomas Monro's house on Adelphi Terrace, London, and make copies by candlelight of drawings by Gainsborough, J. R. Cozens, and others. The doctor gave the youngsters supper and 3s. 6d. each in return for work done, he keeping the copies. Turner once said that "had Tom Girtin lived I would have starved."

This beautiful drawing came from the collection of the late Mr. Frank W. Keen, of Birmingham, as did *A Classical Landscape*, by J. S. Cotman, 17½ × 23½ in., which brought £273; *Castle Acre Priory*, by the same artist, 11 × 17 in., £178 10s.; and *La Marina, near Viki, Bay of Salerno*, by J. R. Cozens, 15½ × 21 in., £147.

PICTURES AND DRAWINGS

EARLY autumn sales are seldom indicative of the state of the market; but those held in November showed unusual briskness and resulted, on the whole, in better prices than those obtained last year. In fact, a sale of pictures at Christie's, on November 24th, brought a total of £10,690—and this with no work of first-class importance included. There is not the slightest doubt that twelve months ago these same pictures would not have realised more than about £5,000.

There were 146 lots, made up from different properties, and as already stated they totalled £10,690. Of this sum, £8,956 was contributed by the collection of seventy-six lots, which belonged to the late Mr. Stephen Mitchell, the Scottish "tobacco king." This collection, besides five works by, or attributed to, Sir Henry Raeburn, included Sir J. E. Millais's once famous 1875 Academy picture, "*No*" (49 × 32 in.), which depicts a beautiful fair-haired girl reading over a letter in which she is sending an unwelcome suitor about his business. The sitter was Miss Dorothy Tennant, afterwards wife of Sir H. M. Stanley, the African explorer, who found Livingstone. This picture, which was exhibited at Burlington House in 1898, and was the subject of one of the last engravings made by S. Cousins, changed hands at £262 10s. The buyer was Mrs. F. W. H. Myers, a sister of the sitter, whose portrait by Millais also appeared in the 1875 Academy. In the Brassey sale, 1901, "*No*" realised £1,470; but since then mid-Victorian art has undergone drastic revaluation.

The five Mitchell Raeburns accounted for £3,171 of the day's total. The top price, £997 10s., was given for *William Swanston, of Leithead, in dark blue coat, in a landscape, resting his right elbow on a stone pedestal, holding a green umbrella and silk hat*, 49 × 39 in. *The Farmer's Wife*; *Elizabeth Allan, in black dress with dark spotted shawl, a white apron*, 34 × 27 in., realised £892 10s.

Elizabeth Allan, who died in 1801, married (as his second wife) James Somerville, proprietor of the Airhouse Estate in Berwickshire. A final bid of £420 was made for *Lady Mary Lyon (daughter of the Earl of Strathmore) when a child, in white frock, seated in a landscape, holding a bunch of flowers*, 34 × 26½ in.; and a like price was given for *A Lady, in dark dress, with white frills at neck, red scarf and white cap (said to represent Mrs. Siddons)*, 29½ × 24½ in. The fifth Raeburn portrait, which sold for £441, was catalogued as *General Sir Robert Abercromby, Fifth Baronet* (28½ × 24 in.), but it is believed to represent Sir John Abercromby (1772-1817), son of the famous Sir Ralph Abercromby. With the exception of the last-named portrait, all are mentioned in Mr. James Greig's *Sir Henry Raeburn*, published by THE CONNOISSEUR in 1911.

Other old masters in the Mitchell collection comprised *On the Norfolk Coast: a Scene at low tide with fisherfolk; windmill and stranded boats*, by J. S. Cotman, exhibited at Burlington House, 1875, 24 × 34½ in., which sold for £504; *Colonel Thomas Fletcher, of Lindertis, in scarlet military coat with black facings, embroidered with silver braid, silver epaulettes and white stock*, by Gainsborough, in painted oval, 29 × 24 in., £420; *Miss Laura Keppel, who married 2nd Baron Southampton, in white muslin dress*, by Hoppner, 29½ × 24 in., £241 10s.; *General James Wolfe, in military uniform*, by Tilly Kettle, 29 × 24 in., £199 10s.; *Brodie of Brodie, in plum-coloured embroidered coat and cream vest*, by Allan Ramsay, 29½ × 24½ in., £178 10s.; and *L'Anconetta, an island near Venice, with a religious procession entering a church*, by Richard Wilson, 18½ × 28 in., £131 5s.

The more notable modern pictures in this collection included *Roses Trémières: Hollyhocks in a glass bowl on a table*, by H. Fantin-Latour, 28½ × 23 in., which found a buyer at £819. In 1894, five years after this picture was painted, and before the artist's work was appreciated in the English market, it brought only £52 10s.; eleven years later, its auction value had increased to £315; and in 1909, it sold for £430 10s. *Watering the Flock: A Shepherdess with dog and sheep on the bank of a river*, by Charles Jacque, 28½ × 47 in., fetched £525; *Semur: Le Chemin de l'Eglise*, by J. B. C. Corot, on panel, 17½ × 12½ in., £231; and *Trouville*, by E. Boudin, 1873, on panel, 12 × 22 in., £110 5s.; a similar price being paid for a charcoal drawing, *Le Puits*, by J. F. Millet, 13½ × 10½ in. To complete the report of this interesting sale, mention must be made of a work by J. Northcote, *Imocent Affection: Portrait of Harriet Foster Bayley, afterwards Mrs. Kennett*, signed and dated 1797, and exhibited at the Academy in 1798, 49½ × 39½ in. This picture, generally known through S. W. Reynolds's engraving, came from an anonymous source, and changed hands at £252.

Pictures at Christie's on November 17th included *Wood Gatherers*, by E. M. Wimperis, 1899, 23 × 35½ in., which was knocked down at £120 15s.; and *Love Chained*, by W. Etty, 23 × 27½ in., £105. *A Lady in Green*, 12½ × 15½ in., and *Children Paddling in the Sea*, 9 × 12½ in., both by Augustus E. John, on panel, made £78 15s. and £50 8s. respectively. A water-colour drawing, *A Highland Valley, with gillies and cattle*, by Copley Fielding, 1845, 19 × 27 in., realised £189.

Of the two sales held at Sotheby's during November, that on the 28th was the more interesting. The first twenty lots consisted of caricatures of the Peace Conference, 1919, and other sketches by the late Sir William Orpen. These belonged

to Mrs. Robin Legge, whose husband was a close friend of the artist. They, however, aroused little enthusiasm and brought a total of only £98 10s. Prices varied from £2 5s. to £8 15s.; the latter sum was paid for a pencil sketch of Landru, the murderer ($9\frac{3}{4} \times 8$ in.), made by Orpen during the trial at Versailles on November 29th, 1921. With this was a four-page description by the artist of the trial, entitled *A Day with Henri Désiré Landru*. £8 5s. was given for a brush drawing caricature of Clemenceau ($12 \times 7\frac{1}{2}$ in.), headed *The Tiger*, and inscribed, "Paris, June 12th, 1919. My Dear Robin. . . he won't sit to Orps, so I have to do hundreds of drawings of him at odd moments, when he can't get away . . ." A brush drawing of *M. T. Herrick*, inscribed ". . . I am at present painting Myron T. Herrick, U.S.A. Ambassadeur to La France, and am having a Herricktic time . . . 18th November, 1925," received a final bid of £5 10s. This sale also included a water-colour drawing by Birket Foster, *On the Thames at Greenwich*, signed and dated 1878 (26×36 in.), in which year it was exhibited at the Paris Universal Exhibition. This sold for £600; and £290 was given for *Flying the Kite*, by David Cox, signed and dated 1853, 17×22 in. In 1924, when prices were extraordinarily high, the former drawing fetched as much as £1,942 10s.; and the latter, in 1926, another "boom" year, made £1,575. The highest price in Sotheby's sale on November 1st, £68, was paid for *A Hunt Meet in Bedfordshire*, by J. F. Herring, signed, $21\frac{1}{2} \times 26\frac{1}{2}$ in.

At Robinson, Fisher & Harding's, on November 9th, a wing of a triptych, depicting *The Deposition from the Cross*, *The Entombment* and *The Resurrection*, by Dirk Bouts, on panel, 64×22 in., fetched £315; and on November 16th, *The Deposition from the Cross*, by Gheerardt David, on arched topped panel, 32×18 in., in Gothic frame, fetched £210.

Several notable pictures and drawings were included in a sale held by Horatio Lane & Byrne (Birmingham) on November 15th. The top price, £210, was given for a water-colour by Birket Foster, *Bringing Home the Cattle*, $12\frac{1}{2} \times 17\frac{1}{2}$ in.; and *Strasbourg*, by the same artist, $5 \times 3\frac{1}{4}$ in., made £63. *The Jester*, by W. J. Wainwright, also in water-colours, 40×26 in., sold for £173 5s. Among the pictures were: *Beach Scene with figures: Evening*, by W. Shayer, senr., 27×35 in., £115 10s.; *Group of Sheep and Lambs*, by E. Verboeckhoven, 25×34 in., £141 15s.; *A Summer Noon*, by T. S. Cooper, 27×35 in., £110 5s.; and *Still Evening*, by B. W. Leader, 35×59 in., £105.

ENGRAVINGS AND ETCHINGS

AN unusually fine set of F. Wheatley's famous *Cries of London* series, including the rare plate 12a, *Hot Spiced Gingerbread*, with the extra figure (fourteen prints in all), brought £1,102 10s. at Christie's on November 27th. In these times, this must be considered an excellent price, although in 1928 (the "boom" period) a set fetched as much as £3,300. Among other colour prints in the present sale a fine set of four of J. R. Smith's *A Maid*, *A Wife*, *A Widow*, and *What You Will*, sold well at £325 10s.; *His Grace the Duke of Newcastle returning from Shooting*, by F. Bartolozzi, after F. Wheatley, made £126; *The First of September: Morning and Evening*, a pair by W. Ward, after Morland, £178 10s.; *Foire de Village*, and *Noce de Village*, by C. M. Descourtis, after N. Taunay, a pair, £78 15s.; and *La Rixe* and *Le Tambourin*, a pair, by and after same, £73 10s.

In these days there is, with certain exceptions, not much demand for modern etching, and it was not surprising to find examples belonging to the late Mr. Stephen Mitchell, included in this sale, fetch poor prices. For example, a set of twenty-two etchings of *North Holland*, etched and printed by Sir D. Y. Cameron in 1892, received a final offer of £140; while £60 and £50 were given respectively for the same artist's *Evening*

on the Findhorn and On the Tay (Hell's Hole). Muirhead Bone's *San Frediano in Celesto* and *Piccadilly Circus*, 1915, made £55 and £51 respectively.

In a two-day print sale at Sotheby's, on November 7th and 8th, a series of thirty-seven coloured plates in a folio volume entitled *Animals drawn from Nature and etched by Thos. Rowlandson. Publish'd according to Act of Parliament March 25, 1787, by Thos. Rowlandson, 50 Poland Street, Oxford Street*, changed hands at £102.

SILVER

PRICES for old English silver, which throughout last season remained on a consistently high level, were well maintained during November. The highest price per oz. in the sale at Christie's on the 15th of that month was 135s. given for twelve three-pronged dessert-forks, engraved with a crest, 1722. As they weighed 11 oz. 8 dwt., the cost to the purchaser was £76 19s. Ten similar forks, by *Paul Crespin*, 1764 (10 oz. 18 dwt.), fetched 66s. per oz.; six three-pronged table-forks, also engraved with a crest, by *John Gibbons*, 1729 (13 oz. 13 dwt.), 46s.; and another six, similarly engraved, by *Paul Hanet*, 1726 (13 oz. 8 dwt.), 41s. A plain octagonal dish, with raised moulded border, 1718, probably by *Edward Cornock* (5 oz. 3 dwt.), made 95s. per oz.; a large circular salver, on four pierced feet, engraved with the arms of Waldo impaling Wakefield, by *Paul Lamerie*, 1743 (147 oz.), 31s.; and a set of three pear-shaped casters, each inscribed "The gift of R.R. to E.L., 1704," by *David King, Dublin*, 1703 (17 oz. 12 dwt.), 75s. A collection of 104 coach and carriage door handles of the eighteenth and nineteenth centuries, the majority silver-plated, sold for £24. There was keen competition, on November 29th, for a *tazza*, on circular foot, with the hall mark for 1560, and maker's mark, a *Tudor rose*—probably that of *Henry Gillard*. It weighed 9 oz. 3 dwt., and sold for 1150s. per oz. The bowl of this fine piece was stamped with a broad band of beaded diaper ornament in imitation of the Venetian glass known as *Vetro di Trina*, and the centre engraved with a female portrait bust in a wreath of foliage. This came from the A. R. Fish collection, sent from Holme Mead, Hutton, Preston, as did the following: a communion cup, on circular stepped foot, 1577, maker's mark I.P. (8 oz. 3 dwt.), which realised 105s. per oz.; a circular sweetmeat dish, with a small shell handle at each side, the body stamped with four panels of bulrushes and poppy-heads, etc., 1654, maker's mark H.W. with mullet below (3 oz. 14 dwt.), 380s.; a small shaped mug, the lower part of the body *repoussé* and chased with spiral lobes and fluting, 1686 (3 oz. 13 dwt.), 150s.; a plain tumbler cup, by *Edward Barrett*, 1712 (3 oz. 15 dwt.), 130s.; and a Monteith bowl, on circular rim foot, the body *repoussé* and chased with bands of vertical fluting and cartouches engraved with the arms of Rawston, Manchester, by *Humphrey Payne*, 1704 (54 oz. 10 dwt.), 75s. A cylindrical tankard and cover, the body of serpentine, with silver mounts, flat cover, scroll thumbpiece and scroll handle, 1625, maker's mark I.K., sold "all at" for £210. It is interesting to note that the "Sampson Leycroft" cup belonging to the Armourers' Company is by the same maker. £29 was given for a Puritan spoon, with coat-of-arms on the back of the bowl, 1657, maker's mark W.C. and rose below. Other properties in this sale included a small octagonal pear-shaped hot-milk jug, on octagonal foot, the domed cover surmounted by a baluster finial, by *William Penstone*, 1716 (9 oz. 17 dwt.), which fetched 340s. per oz.; and an interesting collection of 169 caddy spoons (the majority being of silver), dating from the late 18th century, realised £72.

In a sale at Sotheby's, on November 16th, a sweetmeat-dish, with two shell handles, and the centre divided into eight petal-shaped compartments, 1633, maker's mark a W. over an M—probably for *W. Maundy* (4 oz.), received a final offer of

230s. per oz.; a bell-shaped mug, with scroll handle, by *Andrew Law, Edinburgh*, 1694 (6 oz. 3 dwt.), 145s.; a collection of twelve marrow spoons (one silver gilt), dating from 1731 to 1808, "all at," £11; a series of 122 Dutch toys, including domestic articles, £45; six three-pronged dessert-forks, engraved with initial W., of different dates (7 oz. 6 dwt.), 52s. per oz.; a set of four trencher salt-cells of circular plain moulded design, 1709 (6 oz. 19 dwt.), 62s.; sixty dinner-plates, with gadroon borders, all engraved with the Mills coat-of-arms, by *Paul Storr*, 1808 (1319 oz.), 6s. 9d.; and a porringer, the body of rounded design divided into six segments, each with matted ground and formal flowers design, the scroll handles with gryphon heads, 1658, maker's mark E.T. with crescent below (7 oz. 4 dwt.), 105s.

Horatio Lane & Byrne's (Birmingham) sale on November 15th included a two-handled fluted porringer, 1709 (11 oz. 10 dwt.), which brought 60s. per oz.; a plain tankard, with hinged cover and thumbpiece, 1702 (18 oz. 9 dwt.), 84s.; a patch box, embossed with the head of Queen Anne, 1712 (1 oz. 12 dwt.), 130s.; a two-handled tray, engraved with coat-of-arms, on four feet, by *Matthew Boulton, Birmingham*, 1816 (126 oz.), 18s.; two potato rings, pierced and chased with animals and birds, *Dublin*, 1773 (29 oz. 15 dwt.), 63s.; and a pair of candlesticks, with lion masks decoration, on octagonal bases, 1694 (44 oz.), 52s.

FURNITURE AND OBJETS D'ART

THE November sales under this heading produced little of importance; but it is reassuring to note that the general price level for comparatively unimportant pieces is slightly on the rise. In the first sale at Christie's (November 9th) a pair of William Kent mirrors, in giltwood frames of architectural design, with Corinthian columns at the sides, 90 × 48 in., changed hands at £110 5s.; a set of six bas-relief pictures, by *Samuel Dixon*, modelled with specimen birds, fruit and flowers in colours, enclosed in black and gold lacquer frames, sight measurement 11 × 15 in., £105; and a pair of Chinese red lacquer dishes, incised and decorated with bats, sprays of chrysanthemum and other flowers, K'ang Hsi, 13 in. diam., £82 19s. On November 16th, a Queen Anne walnut cabinet, with double-arched and moulded cornice surmounted by three vases, the upper part enclosing numerous drawers and pigeon-holes; the sloping centre forming secretaire, and four drawers in lower part, supported on four cushion feet, 88 × 42 in., found a buyer at £220 10s.; a Louis XV. commode, of serpentine and *bombé* form, veneered with quartered panels of tulipwood in kingwood borders, stamped *I. Dubois M. E.*, 57 in. wide, £378; a bracket clock, the movement by *Joseph Knibb*, enclosed in an ebonised pedestal case with bell top, signed on face and back, 12 in. high, £86 2s.; and a Louis XVI. clock, movement by *Ferdinand Berthoud à Paris*, in ormolu case, with figures of cupids and trophies at the base, 24½ in. high, £94 10s. Again, on November 30th, a Chinese mutton fat jade plaque, carved with figures, horses and oxen in mountainous landscapes, resting in a rosewood stand mounted with emerald green jade plaques, 14 in. high, fetched £102 18s.; a Chippendale mahogany wardrobe, 99 in. high, 48 in. wide and 26½ in. deep, £105; a similar price was given for a Persian carpet, of silky texture, woven with formal tendrils and flowers in colours on fawn ground, 17 × 10 ft., and an Elizabethan embroidered linen cap, worked with birds and scrolled flowering stems in coloured silks and gold threads, £60 18s.

An important white marble bust of Marie-Adelaide-Clotilde-Navière, sister of Louis XVI., by the French sculptor *Jean Antoine Houdon*, signed and dated 1774, was the outstanding object in the sale at Sotheby's on November 17th. It is under-

stood that the final bid of £2,400 was considerably below the reserve. This bust, which was seen at the Exhibition of French Art, Burlington House, 1932 (No. 604 in Catalogue) was made to the order of the French royal family, and later was given to one of the equeries at court, in whose family it remained until it was sold about twenty-five years ago. It was now offered for sale by Mr. D. D. Stathatos. This sale also included a Gothic (Touraine, circa 1500) tapestry panel of a bishop standing in rich vestments and mitre, holding a pastoral staff, on a dark blue ground woven in coloured wools with a close floral design; the borders are composed of vases of flowering plants. It measured 77 × 50 in., and cost a buye: £740. A Chippendale mahogany cabinet, with a superstructure of a shelf for china, supported by pierced trellis sides, the serpentine front below fitted with a cupboard enclosing five drawers, on bracket feet, 25 × 67 in., changed hands at £195; a set of seven Hepplewhite mahogany chairs (one arm), with shield-shaped backs, carved with the Prince of Wales' feathers, supported on tapering legs carved at the tops and bases with vertical leafage, £210; a pair of Adam mahogany urns and pedestals, the former of ovoid shape with capstan-shaped covers, while the pedestals are of octagonal shape, one fitted with plate racks enclosed by a door, the other with a drawer and a cupboard below, 67 in. high, £160; and a marble bust of Alexander Pope, by *L. F. Roubiliac*, in classic style, £105.

On November 16th, a 13th-century Limoges enamel shrine, 7½ in. long, 8 in. high, and 3 in. deep, formerly in the Basilewsky collection at Leningrad, failed to elicit a higher bid than £210—a sum obviously below the reserve. The front of this *chasse* is decorated with the *Massacre of the Innocents*; while on the slanting roof is depicted *The Adoration of the Three Kings*. The back and ends are ornamented with quatrefoil turquoise medallions containing nimbed angels, gilt and enclosed by red and white border, on a dark blue field. Again, on November 30th, a walnut library bookcase, the upper part enclosed by a pair of glazed doors, the lower part by two pairs of finely figured panelled doors, each pair enclosing two short and two long drawers, on bracket feet, 83 × 96 in., realised £155.

POTTERY AND PORCELAIN

NOVEMBER dispersals in this section produced little of outstanding importance, but a few of the more notable prices obtained might prove useful. At Christie's, on November 16th, a Yung Chêng *famille rose* eggshell plate (8½ in. diam.), delicately enamelled in Canton style with a lady and two boys seated in an interior, surrounded by vases, tables, etc., and the back enamelled in a fine ruby, sold for £115 10s.; and a K'ang Hsi *famille-verte* dish, decorated with phoenix and kylin in a landscape, flowers of the *Four Seasons*, etc., 14½ in. diam., £52 10s. On November 23rd, a Hispano-Moresque dish, decorated with a shield of arms, in copper lustre and blue, 13½ in. diam., and another, also with a shield of arms within circles of mock Arabic ornament, 14½ in. diam., made £89 5s. Seven days later, a Chamberlain Worcester dessert, tea and dinner service (164 pieces), the borders painted with oval medallions in the Japanese taste, each piece bearing a crest above the gilt monogram "I.B.", fetched £189.

SIR SAMUEL HOARE sent to Sotheby's, on November 17th, his interesting collection of Lowestoft and Chinese armorial porcelain. The thirty-eight lots (mainly Lowestoft) brought a total of £628 10s. The foundation of the Lowestoft section of this collection was laid in 1887 by Sir Samuel's father, who made many purchases at the sale of the effects of Charles J. M. Curtis, a son of Thomas Curtis, a painter at the Lowestoft china factory. In 1889 important additions were made to it when the Reeves collection was dispersed; and again, in 1906,

a few notable pieces were acquired from the well-known William Booth collection. The highest price, £84, was paid for a cylindrical mug, inscribed within a feathery puce cartouche "A Trifle from Holt," within pale blue and coloured entwined borders round the neck and base (*circa* 1795), 3½ in. high—no other "Trifle from Holt" is recorded. £84 was also given for a blue and white toy tea-pot, painted on one side within a *rococo* panel with the usual legend "A Trifle from Lowestoft," and on the reverse with flower sprays, 3½ in. high. A pint mug, inscribed "Willm. Feltum, Shotisham, 1773," in underglaze blue within a *rococo* cartouche flanked by flower sprays, 4½ in. high, with painter's number 5, fetched £70. Other pieces sold at prices varying from £1 10s. to £31. In an earlier sale (November 3rd), a pair of Longton Hall figures of *Dancers*, the man playing a lyre, and the woman a tambourine, on *rococo* bases touched with puce and green, 11 in. high, realised £72—a similar pair of figures was illustrated in *THE CONNOISSEUR* for January, 1931 (page 34).

At Puttick & Simpson's, on October 27th, a *Chun Tao* bowl, with lavender blue glaze splashed with purple, Sung period, 3½ in. diam., brought £75 12s.

BOOKS AND MANUSCRIPTS

THE first of Sotheby's autumn sales took place on November 6th-8th. Its importance may be judged from the fact that the three days' total reached only £2,612—the highest price, £82, was paid for a manuscript of Robert Parkynner's *Life of Christ*, in verse (184 leaves, apparently unpublished), 1548-1554. The two-day sale, beginning November 13th, however, showed some improvement, for the total was £7,811. Of this sum, £2,800 was bid for a large and partly uncut impression of the *First Folio Shakespeare*, 1623. At this price it was withdrawn, the reserve not having been reached. Although this copy lacked five leaves, it has a leaf in *Hamlet* (pp. 277-8) in the rare unrevised state. Only three more examples are known in this condition. Other works in this sale included a beautiful French manuscript *Book of Hours* (140 leaves) with four large and thirty-nine smaller miniatures, *circa* 1500. This changed hands at £800. The artist who executed the very fine miniatures used the style known as *Camaieu Gris*, in which gold and brilliant colours are very sparingly used. An apparently unrecorded edition of Bunyan's *Pilgrim's Progress*, printed at Edinburgh in 1683, brought £125; and a first edition of Edward Fitzgerald's translation of the *Rubāyāt of Omar Khayyam*, 1859, bound in rough red calf, with the original wrappers preserved, £205. A copy of Byron's *Don Juan*, 1819-21, the second part of which is inscribed in the handwriting of the author "To J. Mawman, Esqre from the Author, Sept. 1st, 1821," found a buyer at £195. A fine set of J. F. Herring's *Portraits of the Winning Horses of the Great St. Leger Stakes, at Doncaster, from the year 1815 to the present year (1827)*, published in 1828, sold for £200. Another interesting lot, which cost a buyer £147, was a letter from Charles Dickens to Thomas Chapman, F.R.S., dated "Rosemount, Lausanne, Friday, July 3, 1846." In it

Dickens refers to the death of B. R. Haydon, the painter. He then goes on to discuss politics: "I little thought that I should ever live to praise Peel," and concludes by mentioning *Dombey and Son* and *The Battle of Life*. The last lot in the sale was an autograph manuscript of Dickens's verses, *The Ivy Green*, which is published in Chapter VI. of *Pickwick Papers*. This was written in an album belonging to Miss Georgina Ross, and was surely a bargain at £150.

On November 2nd, at Hodgson's, a miniature 16th-century manuscript of Petrarch's *Sonnets and Songs*, written on 110 leaves of fine vellum, measuring only ⅜ths of an inch by ⅜ths of an inch, realised £45. The date of this microscopic volume was given as 1567. It was bound at a later date in gold filigree hinged covers of the finest workmanship, with two clasps.

At Puttick & Simpson's, on October 11th, the manuscript of Mozart's *Divertimento String Trio in 3 flats*, realised £55; a collection of 18th-century manuscript documents, etc., relating to North and South Carolina, £60; and, on November 8th, a first edition of Hasted's *History and Topographical Survey of the County of Kent, 1778-1799*, four volumes, extended to seven volumes by the insertion of 1,400 drawings and prints, was knocked down at £60.

On October 26th, at Dowell's Rooms (Edinburgh), a copy of the first issue of the first edition of Dickens's *The Battle of Life*, 1846, changed hands at £120.

BRITISH PORTRAITS IN NEW YORK

AN interesting sale of sixteen 18th-century British portraits, the property of various English owners, took place at the American Art Association—Anderson Galleries, New York, on November 16th. The top price, 20,000 dollars was paid for Raeburn's *James Christie, of Durie* (29½ × 24½ in.), the unlucky Baltimore merchant, who, in 1775, was fined £500 and banished from Maryland. This portrait, painted about 1792, was on exhibition at the National Gallery of Scotland from 1927 until the early part of this year. Then came Romney's *Portrait of Mrs. Mary Keene, 1779-80*, 30 × 25 in., which realised 16,000 dollars. At Christie's, in 1913, it brought £3,150—Romney received £18 18s. for it. The same artist's *Eyles Irwin, Judge in the Madras Presidency*, 30 × 25 in., painted in 1780 for £21, was knocked down at 7,000 dollars. Hoppner's portraits of *William Dawson, of Craven, Yorks.*, *Mrs. Sarah Dawson (his wife)*, and *William Dawson, of Settle, Yorks.*, each 30 × 25 in., sold, as one lot, for 8,500 dollars. In this sale also appeared Sargent's well-known *Portrait of the Hon. Laura Lister* (now Lady Lovat) at the age of four, 67½ × 45 in., which fetched 15,600 dollars. This charming picture, signed and dated 1896, attracted much attention when shown at the Royal Academy in 1897. Sargent's *Portrait of Lord Ribblesdale* (Lady Lovat's father) as Master of the Buckhounds, is a famous exhibit in the Tate Gallery.

The sale of the Thomas Fortune Ryan collection of works of art, which took place in these rooms on November 23rd-25th, will be dealt with next month.

COURTAULD INSTITUTE LECTURES

LECTURERS at the Courtauld Institute during January include Professor Emile Cammaerts, on Flemish Painting in the Sixteenth and Seventeenth Centuries. Eight lectures on Wednesdays, at 3 p.m., beginning January 24th (fee, £2 12s. 6d.): Sir Eric Maclagan, Italian Sculpture (continued from Michaelmas term), January 9th, 11th, 16th, 18th, at 5.30 p.m. (fee for course of eight lectures, £2 12s. 6d.); Professor Constable, English Painting and English History, January 15th, at 5.30 p.m.

(free): Mr. J. G. Mann, English Sculpture, January 23rd and 25th, at 5.30 p.m. (free); Mr. A. F. Kendrick, English Embroidery and Textiles, January 29th, at 5.30 p.m. (free); Mr. Stanley Cursiter, Scottish Painting, January 30th and February 1st, at 5.30 p.m. (free).

Entrance by ticket only, obtainable on application to the Director, Courtauld Institute, 20, Portman Square, London, W.1.

ILLUMINATED MSS. NEW YORK EXHIBITION



No. 1.—TREE OF JESSE : TICKHILL PSALTER
ENGLISH, Circa 1303-14 : SPENCER COLLECTION
EXHIBITED AT NEW YORK PUBLIC LIBRARY

contributors to the Islamic exhibition. An examination of the Morgan manuscripts at the Public Library is impossible at the time of writing, but there is already on view there a small but intrinsically important group in the Spencer room, where a new selection of MSS. from the Spencer collection of illustrated books has been arranged by Mr. Philip Hofer. Both selective and unostentatious, this group of twenty-eight contains some important items which admirably supplement the Morgan loan. Five of them may be called recent acquisitions, since the oldest of them, in this respect, was in the dispersal of the Lothian manuscripts two years ago. Four are more recent, three of these being in the A. Chester Beatty sale of May 9th last at Sotheby's, and one in the supplementary sale immediately following. Among these is a Hyginus: *De Sideribus Tractatus*, originating in Florence in the fifteenth century, which contains drawings of the classic constellations so exquisite in outline that one is immediately reminded of the city of Fra Angelico and Pesellino. They are considered the finest in any extant manuscript of this subject. Another of the Beatty acquisitions is Livy's *De Secundo Bello Punico* written for Mathias Corvinus, King of Hungary, about the third quarter of the fifteenth century, a good example of Italian humanistic script, the "white vine" border, and initial illumination. Still another is St. Augustine's *De Civitate Dei*, the handsomest of the new additions, and having—within the opening initial G of Book I., beginning *Gloriosissimam civi*—a miniature beautifully drawn and executed showing the saint writing his book before a view of Florence, which must pardonably have seemed to the Florentine miniaturist, with its new cathedral dome, an earthly replica of the celestial city. Fourth among the accessions of last May is

a "Gospel Book" written for Pope Pius II., a member of the Piccolomini family of Siena, and bearing his arms on the opening leaf.

The most important manuscript in the Spencer collection is the *Tickhill Psalter* (sometimes incorrectly called the "Tickyll" Psalter), written about 1310 at the Augustinian monastery of Worksop, near Nottingham, the text being by the hand of an early fourteenth-century Prior, John Tickhill. This manuscript is particularly rich in illustrations, although only about three-fifths of them are complete. The number of those which are finished, or almost so, includes 466 scenes illustrating the lives of David and Solomon. The eight full-page illustrations are handsome indeed, beginning with the *Tree of Jesse* (No. i.),

ILLUMINATED manuscripts have been the subject of three important exhibitions in New York City during the winter, and it is quite probable that at no other time has there been such an opportunity to study examples from the greatest collections in the United States. The earliest display to open was that of Islamic miniature painting at the Metropolitan Museum, to last until January 7th. A second is the loan exhibition of one hundred and fifty European manuscripts from the ninth to the sixteenth century from the Pierpont Morgan Library to the New York Public Library for the period from December to March. No other American collection can as well present the entire range of European illumination as the Morgan Library, which is also one of the most conspicuous

which directly precedes the opening of the Psalms. In colouring, they show the somewhat lighter tones typical of the fourteenth century, with a predominance of grey-blues and pinks instead of pronounced blues and red.

There is reason, says Professor Donald Drew Egbert, in his monograph on the *Tickhill Psalter*, to which I am indebted for a description of it, for agreeing with the Rev. James Brown who, in 1794 (in the *Statistical Account of Scotland*), said that the *Psalter* was in Newbattle Abbey before the Reformation. Newbattle Abbey passed to the Kerr family after the Reformation, and in 1587 its lands were created into a barony for Mark Kerr who in 1606 became the first Earl of Lothian. The manuscript was cut down slightly at the time of its binding by Scott, of Edinburgh, some time before 1794, and then acquired the erroneous name "Tickytt," which is in the title on the binding, due, doubtless, to a misreading of a fifteenth-century inscription on the first vellum folio. But as Harleian MS. 6972 records the tenure of office of "Joh. de Tykehil," or "Joh[ann]es de Tykill" as Prior of Workop from 1303-1314, there can be no question about the correct name.

The importance of the present exhibition in the Spencer room is by no means exhausted with the mention of the five works just described. There is a representation of French illumination that is particularly interesting in its review of contemporary costume. A three-volume *Bible Historiale* of Petrus Comestor has a known lineage, with only a few breaks, from the fifteenth century, and once belonged to Diane de Poitiers. There are two little manuscripts by that exquisite artist, Esther Inglis, written at Edinburgh in 1601 and 1609. A volume of "Prayers" in Ethiopic, written in Abyssinia toward the close of the seventeenth century, is illustrated with full-page paintings having all the virility of a genuinely primitive art while being the latest in date.

WESTERN ASIATIC ART AT YALE

In the past year the Gallery of Fine Arts at Yale University has considerably augmented the range of its collections from Western Asia, partly as the result of its own excavations and partly by purchase. While not extensive numerically, the Yale collection has become illuminating in regard to certain obscure periods which are highly interesting to scholars. An exceptionally clear account of early Christian art (of the period of the Roman catacombs) is seen in a recently installed model of a third-century Christian chapel from the Syrian city of Dura. The original frescoes from this chapel, which was built in A.D. 256, have been incorporated, the missing portions being supplied in a lighter tone so that completeness of effect and historical accuracy are both served. Here may be noted some of the earliest known versions of Christian iconography, the specific subjects of the frescoes being *Adam and Eve*, *The Good Shepherd*, *The Healing of the Paralytic*, *The Three Marys at the Tomb*, *The Samaritan Woman*, and *David and Goliath*.

Following the discovery of the chapel, the University's expedition last year came upon a Jewish Synagogue, also at Dura, which was decorated with frescoes of Old Testament scenes showing incidents in the life of Moses, and forming an invaluable link with the early type of Christian art.

A mosaic from ancient Gerasa in Transjordan, which was discovered in 1929 in the excavations conducted by the University and the British School of Archaeology, has recently been reconstructed under the supervision of Professor Eberhard. It is composed of many *tesserae* in pale shades of blue, purple, brown and terra-cotta, the subject being a view of Alexandria and Memphis. It was taken from the Church of Saints Peter and Paul, and the panel contains a dedicatory inscription mentioning Bishop Anastasius (circa 540) who was the builder

of the church. In style it represents the departure from the former realistic architectural landscape of Alexandrian type, and is the forerunner of the more decorative and conventionalised treatment seen in Byzantine manuscripts.

Still another phase of Asiatic art is seen in the stone relief from the Palace of Darius at Persepolis, coming from that part which was constructed in the time of Xerxes in the sixth century B.C. It shows the head and shoulders of a tribute bearer carrying a covered vase. This piece representing the eclectic Achaemenid period terminates the Museum's principal account of antique Near Eastern art, begun with the earlier acquisition of Assyrian slabs from the Palace of Ashur-nasir-pal and the Babylonian enamelled tile lion from the "Procession Street" in front of the Ishtar Gate of Babylon from the time of Nebuchadnezzar.

A late accession in the field of Western art, a sculptured stone head of a man, unidentified as to subject, represents Spanish art of the early fourteenth century in a particularly pertinent way, combining much of the old Romanesque architectonic qualities with Gothic grace and emphatic mood (No. ii.). Its original *provenance* was the province of Lérida, and it has passed recently through the distinguished collection of Lluís Plandiura of Barcelona.



NO. II.—HEAD OF A MAN : STONE : SPANISH : EARLY 14TH CENTURY
RECENTLY ACQUIRED FOR THE GALLERY OF FINE ARTS AT YALE

SPRINGFIELD'S NEW MUSEUM

Following closely after the opening of the new museum in Seattle and preceding the inauguration of Kansas City's Nelson Gallery of Art by two months, the new Museum of Art at Springfield, Massachusetts, which is the gift of Mr. and Mrs. James Philip Gray to that city, opened its doors on October 7th. Since in the field of European art the eighteenth century was chiefly stressed, it was fitting that a distinguished foreign contribution, sent over by the Louvre, should have been Boucher's *Rinaldo and Armida*, his "reception piece" on the occasion of his entry into the Academy in 1731. One of the paintings in the opening which, while of the eighteenth century, was in positive reaction to its prevailing mood, was the portrait of *Mme. de Servan* by David, which had only just been acquired for the permanent collection through Wildenstein and Company. In British art of the same period the museum was so fortunate as to acquire last spring three important portraits from the Alfred H. Mullkian collection of Chicago. One of these, the *Hon. Lady Hamilton* by Gainsborough, was reproduced in this department in April, 1933.

CERAMIC LOAN EXHIBITION

Obvious emphasis was given to the archaic and classic periods of the potter's craft of China, Persia and Greece in the loan exhibition of ceramics which Mr. Gordon Washburn arranged for the Albright Gallery in Buffalo. But for comparative purposes, the range of the exhibition was completed by the inclusion of the "Pottery of Humanism," to borrow Mr. Rackham's phrase relating to the art of the Italian Renaissance, and in addition there were a few pieces from Japan, Egypt, Byzantium, Peru, Pompeii, Mexico and India. Porcelain was confined to the Chinese, as being, possibly, more

in accord with the general development of the potter's art in all lands.

The Chinese section was especially satisfying, with its sculptural ramifications fully indicated in a recumbent camel in blue clay, a T'ang horse, a tiger of the Han period in green glazed pottery, a Wei camel, and a charging rhinoceros which gave more than passing insight into the sturdy, living qualities of animal sculpture in China. More to the purist's taste, however, were the ewers, bowls, cups, vases, which in perfection of form are unsurpassable. Among the Ming and Ch'ien Lung porcelains were items from the E. C. Converse, William Earl Dodge and General Brayton Ives collections; and in the Sung potteries were specimens formerly belonging to the late Desmond FitzGerald.

Persian pottery shows some of the early Rhages bowls with figure decoration, of a type found at Samarra and Rhages from the eighth to eleventh century, in which the figure, simplified almost to geometric simplicity, maintains a remarkable amount of individuality and life. The Guebri ware of the eleventh century, with its bold animal and bud designs, is the survival of a pre-Mohammedan art which indicates the strength of the potter's tradition on the Iranian plateau. Sultanabad, Damascus, Rhodian, and, finally, the derivative Hispano-Moresque, bring their various additions of colour according to the prevailing

glazes used in the different regions, and here one sees the velvety manganese purples, the pale cobalts, the lapis blues, the olive greens, the dense blacks which have been combined with so much distinction.

A small Greek section contained some archaic pieces from the Gallery's own collections among which is an Athenian black-figured pyxis, whose geometric lines are broken with a rhythmic line of feeding cranes. In some of the small figures, Attic and Boeotian as well as the more familiar Tanagra figurines, the less formal mood of the Greek spirit was aptly expressed.



No. III.—PYXIS : BLACK FIGURED : ATHENIAN 7TH-6TH CENTURY B.C.

HT., 8½ IN. : WIDTH, 5½ IN. IN THE COLLECTION OF THE ALBRIGHT GALLERY

HERALDIC PROBLEMS

CONDUCTED BY

CHARLES R. BEARD

(F.S. 209) ARMS (Devizes)

What is the authority for this coat, and for the belief that it was "granted in 1473"? Where have you found it mentioned or used?

(F.S. 210) ARMS ON SEAL (Newport)

This enquiry was in error described as coming from London.

(F.S. 211) ARMS ON KNIFE AND FORK

THE CONNOISSEUR, June, 1933, p. 387 (Sheffield)

These arms are those of Stubmer of Austria—1 and 4 *sable*, two bends, or; 2 and 3, or, a fess *sable* charged with a star, or. C. within a crown the head and body of an eagle, *sable*, charged on the breast with a crescent *argent* [and the star of the arms], with a key *sable* in its beak, between two wings of the 1st and 4th quarters (reversed on the dexter wing).

(F.S. 212) ARMS ON PORTRAIT (Birmingham)

The first and fourth quarters are Whitewell or Whitwell—*gules*, a chevron between three buckets or pails, or. The second and third quarters—*gules*, a fess or—and the inescutcheon—*gules*, ten saltires, or—are unidentifiable.

The only pedigree of Whitewell known to me—Whitewell of Kendal—commences in 1733.

(F.S. 213) CRESTS ON TEA-POT, AND ARMS ON PEWTER PLATE (West Didsbury)

The motto and crests surmounted by an Earl's coronet are those of the Lambtons, Earls of Durham:—*Le jour viendra*, and a ram's head caboshed *argent*, attired *sable* (Lambton): a woman's bust affronté, with golden hair bound about the brows with a wreath of cinquefoils *gules* pierced or (Hedworth); and an antelope's head winged *argent*, attired and barbed or, rising from a ducal coronet (D'Arcy). Ralph Lambton in 1696 married Dorothy, co-heir of John Hedworth of Harraton, heir general and representative of D'Arcy of Harraton and Herrington. The hall-mark is London 1818-1819; the makers' mark that of Jos. Craddock and William Reid, entered in 1812. Have you sketched the duty mark the wrong way round? I cannot say without examination whether the crests and motto and the coronet were engraved together. Their arrangement would suggest they were not: and I should imagine that the coronet was added when, or shortly after, John George Lambton (1792-1840), created Baron Durham in 1828, was advanced to the rank of Viscount Lambton and Earl of Durham on March 23rd, 1833.

The arms on the pewter plate are *azure*, a fess wavy *ermine*

between six sea-mews' heads erased, *argent* for Spencer of Attercliffe Hall and Bramley Grange, Co. York, with an escutcheon of pretence intended to represent Eyre quartering Bolle or Bolles. William Spencer (d. 1737), son of Thomas Spencer (1670-1703), married in 1726 Margaret (d. 1745), daughter and co-heir of Henry Eyre of Bramley Hall, and of Sarah Bolle, sister (? daughter) and co-heir of John Bolle (or Bolles) of Thorpe Hall, Co. Lincoln. Eyre of "Bramley's Hall" bore *argent*, a pile *sable* charged with three quarterfoils in pale, or (vide Papworth), seemingly a variant of the usual Eyre arms *argent*, a chevron *sable* charged with three quarterfoils or. Gatty's edition of Hunter's Hallamshire (1869, p. 417, n. 1), quoting Campsal MS., says that William Spencer "was unfortunate: that his goods were sold, and that he himself left England and died in France. My grandfather had an old folio, which had his book-plate in it—Spencer with Eyre quartering Bolles on an escutcheon of pretence." Bolle of Thorpe Hall bore *azure*, out of three cups or as many boars' heads coupé *argent*—a different coat from that described by you; but there seems to be no doubt as to the arms intended. For the benefit and use of those interested, I quote your description checked by your rubbing—Spencer of Bramley Grange, Co. York, with an escutcheon of pretence of *argent* a pile *sable* charged with three quarterfoils or, quartering *azure* three birds.

(F.S. 214) ARMS ON BOOK-BINDING (London, W.)

Your polychrome binding is typical North Italian work of about 1570-1580. The arms thereon are those of Mocenigo surmounted by a Doge's cap, and the original owner would therefore appear to have been Luigi Mocenigo, eighty-sixth Doge of Venice, elected on May 11th, 1570, in succession to Pietro Loredano. It was during Mocenigo's rule that Venice lost Cyprus to the Turks, a disgrace that was wiped out at Lepanto on October 7th, 1571. He entertained Henri III., King of France, from July 19th-27th, 1574, and died of the plague in 1577.

(F.S. 216) CREST AND MONOGRAM ON CH'ÏEN LUNG PLATE (Victoria, Australia)

C. an eagle displayed, or; M. *Calum non animum*; Monogram J. H. C. S. Seven families are recorded as using the motto, and more than fifty use a displayed eagle as crest. Only one uses both crest and motto—Strachy—with which one of the letters of the monogram corresponds. The Strachys of Sutton Court, Somerset, bear for crest a red eagle with a cross-crosslet fitchy on the breast; no name is to be discovered in their pedigree with which the monogram corresponds. There may be other errors in the "device" as produced on the plate besides *Coblum* for *Calum*.

I think you can take it that the original owner was a Strachy.

STAMP CONNOISSEURS

By DOUGLAS ARMSTRONG

IN few branches of collecting is the question of condition of such paramount importance as in the cult of philately. The standard of all-round excellence demanded by the modern philatelist is set ever higher and higher, so that the copy adjudged to be "superb" yesterday becomes merely "fine" with the passing of time. Your true stamp lover demands that his unused stamps shall be in perfect mint state with full gum on their backs, and a pristine bloom upon their faces as when they emerged fresh and radiant from the press. Some go so far as to eschew the use of gummed hinges for mounting their treasures, enveloping them first of all in protective pockets of glazed paper. Every specimen moreover must needs be centred exactly between the lines of perforation, each particular tooth of which is required to be present and intact.

Where "used" stamps are concerned it is a *sine qua non* that they be lightly but none the less clearly postmarked, without impinging unduly upon the design, of good colour, free from stains, thinning, or such-like defects, and, if imperforate, showing the widest possible margins on all sides.

Nor will your present-day philatelist knowingly admit to his albums specimens which have been cleaned, repaired, or otherwise restored, no matter how admirably the work may have been carried out; for there are craftsmen exceedingly skilful in restoring or reconditioning old stamps that may lack a corner or the appearance of which would be improved by careful application of chemical agents.

Admittedly, such counsel of perfection cannot apply to the rank and file of stamp collectors who, in view of the very limited numbers of first-rate copies available, must perforce content themselves with those of second or third choice. Only the collector with a purse of Fortunatus can hope to acquire the most perfect examples of stamps. And so the stamp collecting world of to-day may be divided roughly into three classes, *i.e.*, the Stamp Collector, the Philatelist and the Connoisseur of Stamps. In the last-named category comes Mr. Van Gelder, whose remarkable collection, which for years past has excited such admiration when displayed at international philatelic exhibitions in Europe and America, is now being broken up in London. An art lover and a connoisseur to his finger tips,

nothing short of perfection satisfied his fastidious taste in stamps, as in paintings, carpets and sculpture. Concentrating his attention upon the old imperforate issues of some thirty-seven European countries, he set out deliberately to collect none but the most exquisite and exceptional copies of rare and common stamps alike, not as single items alone, but in pairs, blocks, strips, and more especially upon the original letters. In this way he succeeded in bringing together a collection standing alone in its class.

The old German and Italian States were his particular favourites, and in these he owned some truly marvellous "pieces." His example is being emulated by collectors of wealth and discrimination, both here and in America, and so may be said to have founded a new school of philately which is concerned solely with the collecting and study of fine pieces as opposed to a general or even an ordinarily specialised collection of a particular country or issue.

Had the late Mr. H. P. Manus devoted the same care and discrimination to the selection of the specimens in his equally famous collection of postage stamps of the British Empire, it is conceivable that it might have realised considerably more than the £35,000 which it did in fact fetch "under the hammer." Having due regard to the difficulties of the times and the very mediocre condition of a large proportion of the stamps offered, it is a tribute to London's position as the premier stamp mart of the world that so large a sum should have been obtained in the circumstances.

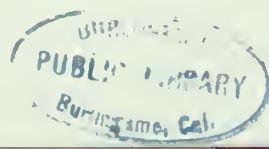
Full reports of the sale of the United States portion of the world-renowned "Hind" collection are now available (about £47,000—\$243,000). Financial conditions in America were, of course, adverse, and for this reason it is understood that some of the "fancy" items in the way of scarce Confederate Postmasters' provisionals, etc., running into several thousand dollars "catalogue" value, failed to find purchasers. On the other hand, prices for the general issues of the U.S.A. ruled high, so that, despite the exchange being in their favour, British bidders secured comparatively few lots—which was only to be expected, since America has always offered the best market for her own stamps.

STAMP STUDIES IN "CONDITION": Left to right: (1) SUPERB, WELL-CANCELLED, LIGHTLY POST-MARKED BUT "OFF CENTRE,"



MARGINS ON TWO SIDES ONLY. (3) AVERAGE, CUT SOMEWHAT CLOSE AND RATHER HEAVILY CANCELLED. (4) SECOND CHOICE, CUT CLOSE AND HEAVY POST-MARK OBSCURING VIGNETTE

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SIR HENRY UTON : HERE ATTRIBUTED TO
THE FLEMISH SCHOOL : CIRCA 1582-1587
BELONGING TO MR. E. PETER JONES AND
LENT TO THE BURLINGTON HOUSE DISPLAY

ENGLISH OR FLEMISH?

By CHARLES R. BEARD

WITHOUT doubt one of the most pleasing and at the same time most intriguing portraits at the Exhibition of British Art, now being held at Burlington House, is Mr. E. Peter Jones' *Sir Henry Unton* (1557?-96), Queen Elizabeth's "Ambassador Leidger" to the Court of Henri Quatre, who was poisoned during the siege of La Fère in March, 1596. His murder was the result of an old standing quarrel between himself and Charles de Lorraine, the young Duc de Guise.

Mr. Jones' painting (*opposite*) was obtained by him in the North of England. Though it has but the briefest pedigree, the identity of the sitter is proved by an old label on the back recounting in a seventeenth-century hand the model's name and history. And if this were not sufficient, a half-length portrait of the same individual, wearing the same rich costume of white, scarlet, gold and black, and charged with the arms of Unton, is in the possession of the Duke of Norfolk (*Tudor Exhibition*, 1900, No. 404).

On the evidence of the sitter's apparent age, seemingly between twenty-five and thirty, the portrait must have been painted between 1582 and 1587. The huge cart-wheel ruff, which forms the most prominent feature of Unton's costume, is not only characteristic of Franco-Flemish portraiture from 1580-85 onwards, but, so far as I am aware, rarely appears in English iconography of the period. It is, however, occasionally to be seen worn by subsidiary figures in portraits—clearly the artist's stock properties of no significance—as in the Younger Ghceracr's painting of *Queen Elizabeth* at Welbeck of about 1590-92. The nearest approach in an unquestionably English portrait to a ruff of these large proportions, and associated with a costume of the same character, occurs in the presentment of *Sir John "Lusty" Pakington* (c. 1580) (Kelly-Schwabe: *Costume and Armour*, pl. VI.). There is, of course, no reason why Unton should not have affected foreign fashions had he been so minded. And the years when this portrait must have been executed were passed by him equally upon the Continent and in England. After being entered a student of the Middle Temple in 1575, he travelled extensively in France and Italy, returning by way of Nimeguen in the Low Countries to England. For a short time he was employed by Sir Christopher Hatton, until in June, 1586, he was sent with letters from

Lord Burghley to Leicester in the Low Countries. For the next four months "this honest and rare gentleman" saw service with the army before Doesborgh under Roland Yorke, and at Zutphen, being knighted by Leicester for his gallantry at the latter occasion. He returned to England on September 29th with the news of Sidney's death, and attended the latter's funeral among the "Knights of his kindred and friends" at St. Paul's on February 16th, 1586-87.

Unton's costume alone suggests a Low Country origin for this portrait, and this suggestion is strengthened by the technique of the painting itself. Mr. Collins-Baker and Professor W. G. Constable (who reproduced this portrait in their valuable *English Painting in the Sixteenth and Seventeenth Centuries*), admit that the technique is entirely unlike that of any other contemporary English portrait (p. 38). The usual smooth enamel-like surface is "replaced by the thin painting characteristic of contemporary Flemish work, which leaves the grain of the wood visible through the warm shadows." They, however, maintain that "the work falls within the English miniaturist tradition." If it be English it is surely unique; no other English portrait of the period is known which so successfully anticipates the Flemish masters, Rubens especially, of some forty years later.

Without unduly stressing these matters, therefore, it would seem that both technique and costume are of the Low Countries, where Unton is known to have been on two occasions at least during the period within which this portrait must have been painted. And he actually passed the greater part of the year 1586, the date borne by the portrait, in that part of the Continent. This inscription cannot, however, be accepted as evidence of the date of the portrait. The Duke of Norfolk's painting condemns the authenticity of the date whether the latter portrait be the prototype or a copy. For the Duke of Norfolk's painting is enriched with Unton's arms only. If Mr. Jones' portrait is the copy, the date can have no evidential value; if the original, the date would certainly have been repeated in association with the added arms on the enlarged replica. At most, the date chronicles the approximate period of the portrait, and in all probability merely commemorates the year of Unton's knighthood.



№ 1. CENTRAL PORTION OF THE RETABLE FROM THORNHAM PARVA, XIVTH CENTURY

BRITISH ART

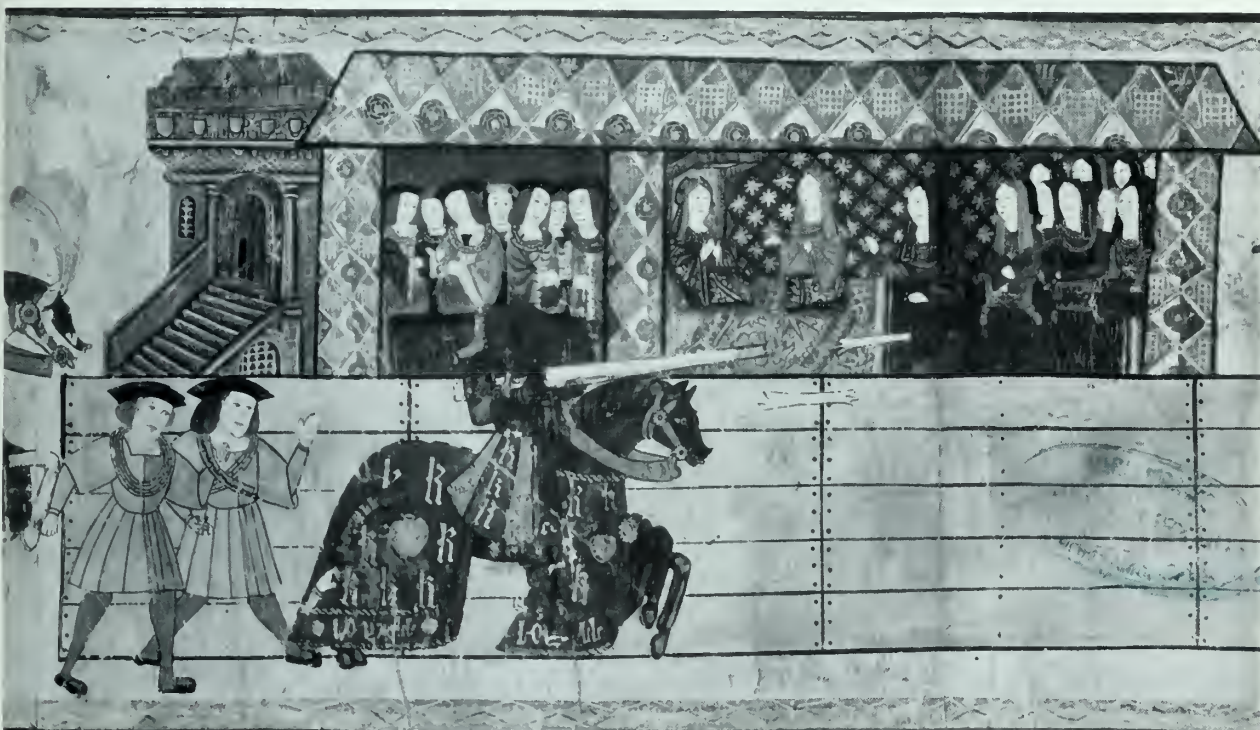
AT BURLINGTON HOUSE—II.

SCULPTURE, FURNITURE AND OBJECTS OF ART

BY JAMES G. MANN, F.S.A.

THERE has been a tendency in the recent national exhibitions at Burlington House to give increased representation to works of art other than painting. This is as it should be, for

the achievements of English mediæval art. Every eye will turn first to the newly discovered retable from Thornham Parva (No. i.). The few survivors of English panel-painting have been made to



No. II.—DETAIL OF THE WESTMINSTER TOURNAMENT ROLL

TEMP. HENRY VIII.

LENT BY THE COLLEGE OF ARMS

only thus can one judge of a nation's artistic expression as a whole; while in the case of this country it has made it possible to extend the review much further back than would otherwise have been practicable.

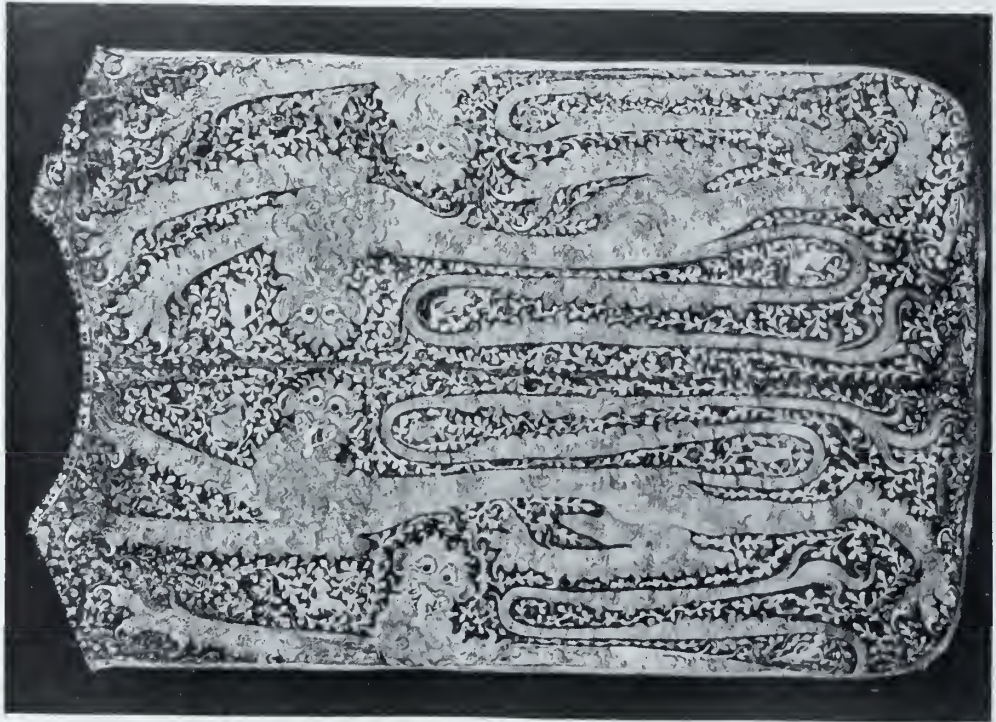
Wall-paintings and architecture are not transportable, but furniture, embroideries, goldsmiths' work, ivories and alabasters are, and it is on these that the responsibility mainly rests of representing

serve rather like a stage-army in the literature of the subject, so one is glad to welcome a new-comer to the band, and one of such good quality. The rich copes and palls upon the walls give further testimony to the mediæval artist's fine sense of colour and design, and the quality of the execution made *opus anglicanum* a term of commendation throughout Europe. The most striking example has been lent by the Musée Cluny of Paris (No. iii.).

It is in the form of a chasuble, but is believed to have been made from the horse-trappings of one of the kings of England, for leaping across it are the golden leopards of England upon a background of brilliant scarlet. It holds one like a trumpet-call from the days of Edward III.'s early manhood. The free and vigorous drawing of the leopards is supported by the most delicate attention to detail. The subtle gradation of colours in the ears and claws, the fine diaper which makes the background glow more brightly, combine to make of it a supreme work of

be seen intact on the underside. It is worth remembering that this masterpiece of English Gothic bronze-casting is contemporary, and entirely unconnected with the work of Donatello and his school at Padua.

The furniture begins with the unique thirteenth-century chair from Little Dunmow. Most of the other early pieces were shown in the Exhibition of English Mediæval Art at the Victoria and Albert Museum, but one is grateful for this chance to see again Captain Colville's painted coffer and the



NO. III.—CHASUBLE WITH THE ROYAL ARMS OF ENGLAND : FROM THE MUSÉE CLUNY, PARIS
XIVTH CENTURY

art. There are little playful figures of ladies and youths introduced among the foliage, and here and there glass jewels. It is a pity that this rare example of secular embroidery should have been so much mutilated at a later date.

The Vicar and Churchwardens of St. Mary's Church, Warwick, have generously lent the crested helm which forms the pillow of the famous bronze effigy of Richard Beauchamp, Earl of Warwick. It is particularly welcome here, as the names of the artists and craftsmen responsible for it have been preserved. John Massingham supplied the model, it was cast by William Austen and Thomas Stevyns, goldsmiths, of London, and Bartholomew Lambespring polished and gilded it. His gilding can still

"jousting chest" from Harty Island. The brightly painted rolls of arms from the Herald's College and the Society of Antiquaries again tell us the story of their times by the delicate pen of John Rous in the Beauchamp pedigree and the rich pageantry of Henry VIII.'s spendthrift youth in the Westminster Tournament Roll (No. ii.).

H.M. The King has lent a notable selection of jewels from the Royal Collection, including the Juxon George worn by King Charles I. on the scaffold, the cameos of Henry VIII. and Elizabeth, and the Darnley jewel, once belonging to Horace Walpole, that would certainly be called Italian were it not for its inscriptions in the Scottish dialect.

The centre of the octagon, which was occupied



THE ANNUNCIATION : OAK POLYCHROME : ENGLISH, 14TH CEN.
LENT BY THE VICARS CHORAL, WELLS, TO BURLINGTON HOUSE

in the French Exhibition by the treasure of Conques, is here held by the glittering figure of George Clifford, Earl of Cumberland (No. iv.). By the great courtesy of the Metropolitan Museum of Art, New York, this, the best preserved of all the Greenwich armours, has been permitted to re-visit its native land. One is reminded that its adventurous owner in his own day was wont to cross the Atlantic on his filibustering expeditions against the Spanish colonies in America, and much as one regrets its loss to this country it is perhaps the most fitting harness to find a home in the New World.

The walls of the octagon are occupied by such pieces of sculpture as could be assembled, ranging from the Anglo-Saxon Jedburgh cross to the wooden groups of the Annunciation lent by the Vicars Choral of Wells. These are only tokens of what must be looked for elsewhere in its proper setting. English alabasters, like *opus anglicanum*, were exported freely in the past, which has saved for us many examples that would otherwise have perished in the Reformation. The long retable of five panels lent by Mr. Jay Gould from Paris is a rare example of a complete set for an altar-piece. Dr. Hildburgh has lent a selection from his well-known collection, and there is a charming coloured Virgin in its original wooden frame from Worcester Cathedral. The two alabaster statuettes from the Nottingham Museum illustrate the work in this medium in the round. They must deputise here for the full-size alabaster monuments from the Nottinghamshire and Derbyshire quarries which are freely scattered throughout the country.

The Oxford and Cambridge Colleges and the City Companies of London have again assembled their treasures for all to see ; mazers, salts, drinking horns, chalices and patens of the Middle Ages and fine heavy plate of the Renaissance, survivors of the Reformation and the Civil War, remain to show how great must have been the wealth, artistically and financially, of mediæval and Tudor England.

The long Lecture Room has been chosen to display the taste of the later seventeenth and the whole range of the eighteenth century. In the centre on a fine needlework carpet is grouped the pick of the collection, or rather selection, for the numbers are perforce very limited. H.M. The King has lent the engraved silver table by Andrew Moore which was presented to King William III. by the

citizens of London (No. v.). On either side of it are the painted and gilt pedestals designed by Robert Adam for Osterley Park, *circa* 1780, lent by Lord



NO. IV.—GREENWICH ARMOUR OF GEORGE CLIFFORD, EARL OF CUMBERLAND : *CIRCA* 1591 : LENT BY THE METROPOLITAN MUSEUM OF ART, NEW YORK



NO. VI.—MIRROR FROM PENS HurST
WITH GILT CRESTING

RED AND GOLD VERRE ÉGLOMISÉ
LENT BY LORD DE LISLE AND DUDLEY

Jersey. Nearby is the sumptuously carved chair bearing the arms of King Charles II. and Catherine of Braganza lent by Captain N. R. Colville, while above them hangs the silver chandelier at one time ascribed to Paul Lamerie, but now known to be the work of William Gould, lent by the Fishmonger's Company.

The colour upon the walls of the picture galleries is carried into the Lecture Room by means of the Mortlake and Soho tapestries which form a back-

ground for the furniture, and are again picked up by the framed embroideries and the needlework upholstery of the chair lent by Sir George Leon and the Duchess of Roxburghe's settee. The centre of the north wall is held by the great glass mirror from Penshurst, with its borders enriched with flame-coloured *verre-églomisé* and surmounted by carved and gilt cresting enclosing the gilded *pheon* of the family (No. vi.).

The refinement of eighteenth-century taste is

shown in the carved mahogany bookcase, probably by Vile and Cobb, lent by Mr. Mitchell, and in the furniture by Robert Adam lent by Lord Jersey from Osterley Park (No. vii.). Little figures in Chelsea porcelain, Battersea enamels and plaques by Wedgwood supplement the furniture, silver and tapestry of this date. The range is here considerably wider than was permitted in the French exhibition, where the products of the Manufacture Royale de Porcelaine de France and the French silversmiths were unrepresented. Many may miss that characteristically English art, that of the engraver of mezzotints, but a special exhibition of English prints has been organised at the British Museum to run concurrently.

The difficulty of bringing heavy or fragile articles

from abroad, which must have affected the choice of objects for the previous exhibitions, has not been so great in this case where so much material was to hand. Sculpture, of necessity, has fared worst, especially as the great bulk of English sculpture is monumental. But Westminster Abbey is less than a mile from Burlington House, and the visitor who perseveres can see there the bronze effigies which William Torel cast of Henry III. and Queen Eleanor, the alabaster tomb of John of Eltham, and the great erections of the Southwark school of Elizabethan and Jacobean times. In the seventeenth and eighteenth centuries there are many foreign names in English sculpture—le Sueur, Scheemakers, Rysbrack, Roubiliac and Nollekens; but there are English names, too—Edward Marshall,



No. V.—SILVER TABLE BY ANDREW MOORE

PRESENTED TO KING WILLIAM III. BY THE CITIZENS OF LONDON
LENT BY H.M. THE KING

Edward and William Stanton, John Bushnell and Thomas Banks. These are only represented at Burlington House by a few portrait-busts, but the Abbey is full of their more ambitious works.

This exhibition offers an introduction to the range of English art that can be found all over the country. The parish churches no less than the cathedrals are still rich in the work of English craftsmen in wood and stone, and despite the death duties which have so surely wasted the artistic

heritage of the land, many English country houses yet contain masterpieces in decoration and furniture which can be better appreciated in their natural setting than in the artificial surroundings of a museum.

In a few weeks all these precious objects will once more be distributed far and wide, some to cross the sea never to return. The risks attendant on assembling them are serious, but are, one hopes, justified by the opportunity which is given of seeing



NO. VII.—CHAIR FROM OSTERLEY PARK CIRCA 1780 : DESIGNED BY ROBERT ADAM
LENT BY LORD JERSEY



THE SWAINE FAMILY : BY ARTHUR DEVIS
LENT BY MR. ARTHUR N. GILBEY TO
THE BURLINGTON HOUSE DISPLAY

12/1/1911
12/1/1911
12/1/1911
12/1/1911



NO. VIII.—VIRGIN AND CHILD : XVTH CENTURY : FROM WINCHESTER
CATHEDRAL : CROWN COPYRIGHT VICTORIA AND ALBERT MUSEUM

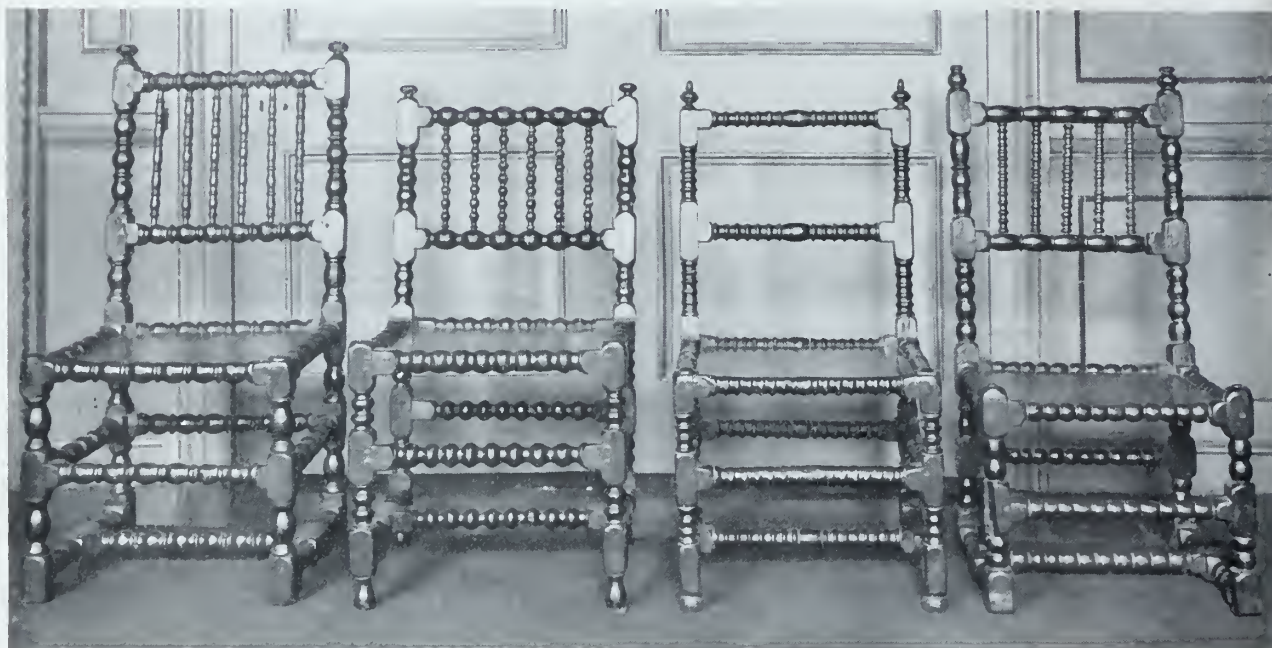
for once the pick of a country's art within a small compass. It allows one to see the Jacobe album in close proximity to the armour depicted on its page ; Chippendale's *Director* points to the cabinet-maker's actual work across the floor ; the Framling-

ham helm brings to life what the Westminster Roll shows on paper. No less than with the pictures in the adjoining galleries, one has here the history of British arts and crafts during eight centuries for all who care to see and to remember it.

CHARLES II. COUCHES, CHAIRS AND STOOLS

PART II. 1670-1680

By R. W. SYMONDS



NO. I.—FOUR CHAIRS *CIRCA* 1660-1675 : PROBABLY THE TYPE DESCRIBED IN THE ROYAL HOUSEHOLD ACCOUNTS AS "FRAME TURNED ALL OVER"

IN last month's article, when furniture of the Charles II. period from 1660-1670 was dealt with, it was stated that couches and chairs of this decade, described in the Royal Household Accounts of purchases of furniture for the Royal Palaces, were of a luxurious, upholstered type, for that period copied from contemporary French examples.

In this article couches, chairs and stools of the next decade, from 1670-1680, are reviewed. I previously observed that up to 1670 the wood and the manner in which it was fashioned were seldom mentioned, and that therefore the chairs, couches and stools relied for their decoration on their upholstery and not on the wooden parts which were visible. In the period with which I now deal, the legs, stretchers and arms began to be in themselves

decorative features. This can be clearly seen from the following quotations from the Royal Household Accounts :—

ACCOUNTS OF RICHARD PRICE. JOYNER.

18th Decemb. 1671.

For 16 Foulding stooles stooles frames turned all over.
at 5^s a peece.

£4-0-0

1672-3

For y^e Rivre Gallerie att Whittehall.

For a great Elbowe chaire y^e frame turned all over
wth great heeles.

£0-18-0

For 12 back Chaire frames turned all over wth the
twisted turne wth great Heeles att 9^s a peece.

£5-8-0

For a greate Elbowe Chaire frame turned all over
and a Foot stooles of the same.

£0-17-0

13th June 1672

For y^e Dutchesse of Monmouth

For six Back Chair Frames turned all over

£2-8-0

For 6 Elbow Chaire frames of the same turn^d with
twisted Elbowes at 11s a peace £3-6-0
For ye Kings Bedchamber at Whitehall.
For 6 Back Chaire frames turned all over with Greate
heelles £1-13-0
For 6 Great Elbow Chaires of the same £2-8-0

The expression "turned all over," as applied to chair frames in the preceding quotations, must refer to chairs similar to those illustrated in No. i. The set of "12 back Chaire frames turned all over wth the twisted turne," supplied for "ye Rivre Gallerie att Whitehall" must have been a chair similar in design to the example in No. ii. So far as I am aware, this is the only type of English chair extant to-day to which this description applies. The "6 Elbow Chaire frames . . . with twisted Elbowes" supplied to the "Dutchesse" of Monmouth in 1672 must unquestionably refer to a chair similar to the example shown in No. iii.

It will be noticed that all these chairs are of the design with low horizontal backs and that the elbow chair has square arms. The fact that this design of low back chair was supplied for Whitehall Palace

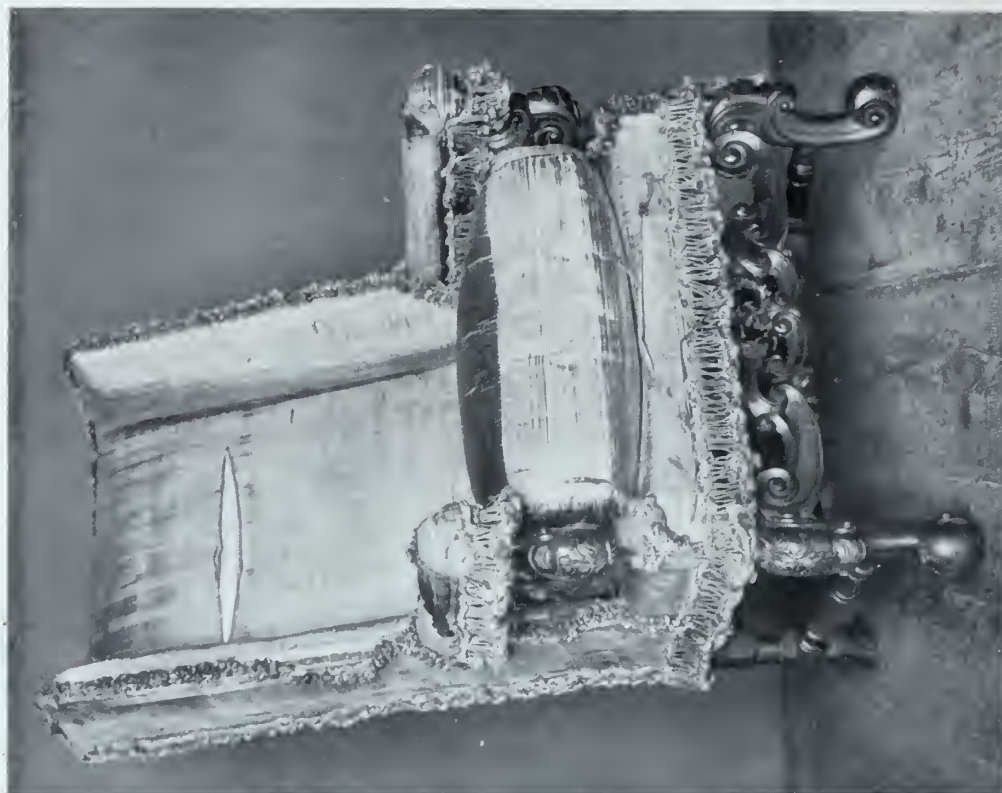
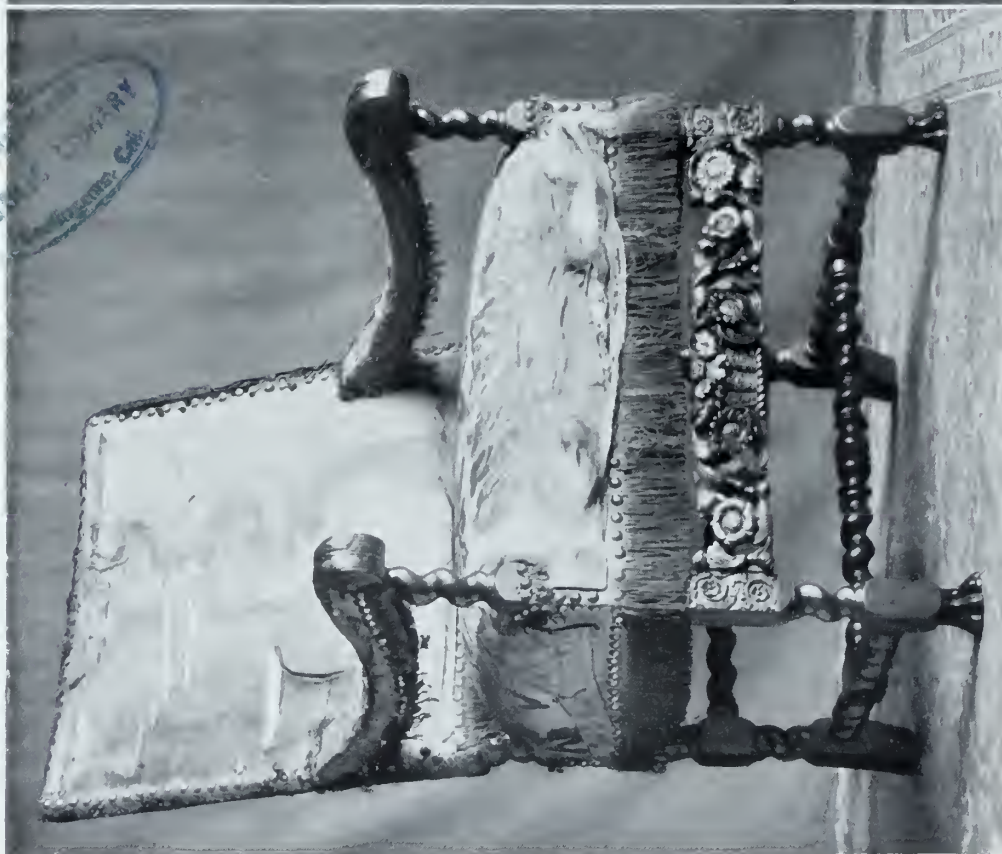
in 1673 is unquestionable proof that it was in fashion at this late date. It was the same design of chair that was made in the previous decade, except that its arms, legs and stretchers were now decorated with twist turning, instead of, as hitherto, covered with material or with plain or ball turning. If the evidence of the Royal Household Accounts can be considered to be dependable, then it will appear that the chair with the higher back—the well-known type of Charles II. chair—did not come into vogue until after the year 1673. Authorities on English furniture have always considered that the chair with the low horizontal back belonged to the periods of Charles I. and the Commonwealth, and that the high back chair came into vogue on the Restoration of Charles II. in 1660. It will be observed that the arm-chair No. iii. is similar in proportion and design to the covered chair (No. iii.) in my previous article. It is the English version of the Continental example which was also illustrated (No. vii.) in my last article.

A further examination of the Royal Accounts discloses the following items :—



NO. II. WALNUT CHAIR FRAME TURNED ALL OVER WITH THE TWISTED TURN. CIRCA 1670-1675. IN THE COLLECTION OF MAJOR SIR JOHN PRESTIGE. NO. III.—WALNUT CHAIR WITH TWISTED ELBOWS. CIRCA 1670-1675

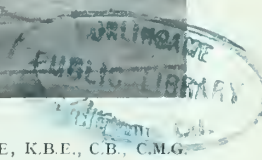




No. IV.—(Left) ELBOW CHAIR OF THE TWISTED TURN OF WALNUT WOOD WITH LION'S FEET ELBOWS COVERED AND FRINGED
No. V.—(Right) EASY CHAIR OF RED COLOURED DAMASK WITH BAG OF DOWN, BORDERS AND ELBOWS COVERED AND SILK FRINGED

CIRCA 1675
CIRCA 1675

BOTH OF THESE CHARLES II. CHAIRS ARE THE PROPERTY OF THE LORD SACKVILLE, K.B.E., C.B., C.M.G.



No VI.—WALNUT COUCH WROUGHT WITH SCROLLS : CIRCA 1675-1680 : THE PROPERTY OF THE LORD SACKVILLE, K.B.E., C.B., C.M.G.

ACCOUNTS OF JOHN CASBERT. UPHOLSTER.

Nov 1672
For making a Chaire wth Elbowes of red Cloath fringed
May 1674
For making a French chaire Hollow in ye back and quilted with two Stooles suitable of crimson Damaske with border and bayes and silke Fringe and cases of Serge.
25th August 1674.
For his Mats Closet Whitehall.
For making a Chaire of Sky coloured Dammaske being Round in the back and quilted with a bagg of Downe with borders and elboes covered and 2 stooles suitable and Cases of Serge
1st of June 1675.
For Windsor Service
For making four chaires of Damaske two Crimson and two green with baggs and borders and quilted in the Backs and covered Elboes

5/-

£1-0-0

£1-5-0

£2

ACCOUNT OF CHARLES BLAND

21 March 1672
For a bed of needle worke richly wrought wth Silvere trined wth silver & gold fringes wth all other necessaryes thereunto belonging bought by his Maties Especiall Command for the Service of her Grace the Dutchesse of Monmouth
For 2 Large elbowe Chaires of Needle worke richly wrought one of Blew and gold the other of Silver and pincke
2 Chairs
for her Mats Ward

£500

£60

ACCOUNT OF MONSR : LA GRANGE.

18 Decemb 1674
For a Foulding stoole of wallnuttre twisted, with fine feathers.
For a Footstool of the same.
For a little Chaire.

£1
15/-
£1

ACCOUNTS OF RICHARD PRICE. JOYNER.

Nov. 23 1673
For ye Portsmouth yacht
For two Elbow Chaires with Compass backs and Compas Elbowes
June 1674
For 2 stooles and a footstool gilded with gold.
For her Matie att Somersett house.
For 2 stooles and a footstool of Wallnutt tree, with Lyons feet.
June 14th 1675.
For the Portugall Ladyes Lodgings att Whitehall.
For four Elbowe chaires of the twisted turne of Walnutt wood with Lyons feet with compasse backs carved Elbowes at 18s : Each
For his Majts Service att windsor
For Eight Stooles of the same with four Lyons feet att 14s Each
For two formes of wallnutt tree of the twisted turne att 20s Each
For a sleeping chaire to fall in the back of Iron worke.
July 30th 1674.
Qs Dressing roome at Whitehall.
For an Elbow chaire with a compass back of ye same.
Qs withdrawing roome.
For the Elbow Chaires of wallnutt tree with Carved worke at

£1-6-0

£4.

£1-10-0

£3-12-0

£5-12-0

£2.

£2.

18/-

£4-2-0



No. VII A COUCH OF GREEN AND WHITE VELVET WITH BAG OF DOWN, BORDERS AND ELBOWS COVERED AND SILK FRINGED
CIRCA 1675-1680 THE PROPERTY OF THE LORD SACKVILLE, K.B.E., C.B., C.M.G.

For six Stooles of ye same with double Carved work. £13-10-0
August 3rd 1676

Tennis Court

For a very large chaire of Estate with a very crooked
back

£1-10-0

For ye King at W Hall.

For two high stooles and a footstoole of wallnuttree
with Carved feet.

£1-12-0

For Mr Hudleston at Whitehall

For a chaire with Elbowes and Iron worke in them and
a table to it moveable with Iron worke

£1-16-0

6th November 1677.

For ye Charlot Yaght.

For three Elbowe Chaires with Compass heeles and
Crooked backs of wallnuttree twisted at 16s

£2-8-0

For his Mats : bed at whitehall.

For an Elbowe chayre of wallnut wrought with scrowles
July 21 1677

£3.

For ye Bedchamb at windsor

For two foarmes Cutt with Flower de Luces and
scrowles.

£6.

Privey Chamber at windsor.

For two foarmes with Cutt rayles and Cutt feet.

£3-5-0

January 19th 1677.

Ks Bedchamber att whitehall.

For an Elbowe Chaire of wallnutt Cutt with scrowles
all over

£3.

For ye Chappell Royall.

For an Elbowe Chayre wrought with mouldings and
scrowles of Wallnut

£2.

August 9th 1678.

Qs Supping roome at windsor.

For 6 Stooles wrought with scrowles with wrought
railes at 25s Each.

£7-10-0

8th October 1678.

For the Councill Chamber

For 30 Back Chaires of wallnutt tree twisted double
Raied on the sides and Compass heeles and crooked
backs at 10s p Chaire

£15.

13 December 1680

For two armed Chaires of wallnutt the
armes wrought with mouldings and
scrowles

£1.

ACCOUNT OF JOHN PADEVINE

Decembre y^e 20th 1677

For her Mats : Bed chamber

For a sleeping Chaire neatly Carved
and the Irons all gilt with gold.

£6.

It will be noticed that these quotations refer to accounts which cover the period 1672-1680. The chair with the high upholstered back was first introduced in these years. The chair with elbows of red cloth fringed supplied by Casbert in 1672, and the sky-coloured damask chair with "elboes covered" supplied by him in 1674, must undoubtedly refer to chairs with upholstered elbows similar to the examples Nos. v., vii., viii., and plate p. 93.

It is in this period of the accounts that carving is mentioned for the first time. Chairs are now supplied with carved elbows and not with the twisted elbow. Chairs with "Lyons feet" appear for the first time. The very interesting chair (No. iv.) possesses such feet. It will also be noticed that this chair has arms which are covered and fringed, and as the back is low, it may have been of a transitional type prior to the introduction of the tall back chair. The term "wrought with scrowles" undoubtedly refers to chairs, couches and stools of the type illustrated in Nos. v., vi. and vii. The example shown in plate (p. 93), which has not only



scroll legs, but scroll stretchers, answers to the description of the chair supplied by Richard Price in 1677 for the King's Bedchamber at Whitehall, which is described as "Cutt with scrowles all over." The chair with stool *en suite*, with carved dolphin feet (Nos. viii. and ix.) also belongs to this period. A particularly interesting fact about this stool is that the letters "WP" surmounted by a crown are stencilled on the original canvas underneath the seat. These letters may stand for "Whitehall Palace," and, if this is so, it is interesting to consider whether this suite of furniture was originally supplied by Richard Price for the Royal Household. Unfor-

Nos. VIII. and IX.—ELBOW CHAIR OF WALNUT WITH DOLPHIN FEET AND CARVED ELBOWS AND STOOL EN SUITE. C. 1675-1680. THE PROPERTY OF THE LORD SACKVILLE, K.B.E., C.B., C.M.G.



No. X.—A FORM CARVED WITH SCROLLS

CIRCA 1675-1680

THE PROPERTY OF THE LORD SACKVILLE, K.B.E., C.B., C.M.G.

tunately, there are no chairs and stools in the Accounts described as possessing the unusual feature of dolphin feet. Evidence that supports the presumption that this suite may have originally come from Whitehall is found in the fact that Charles, Earl of Dorset, who owned Knole in the last half of the seventeenth century, was Lord Chamberlain. Whilst he held this office he occupied apartments in Whitehall. What is more likely than that on his retirement in 1697—the same year that Whitehall Palace was burnt to the ground—having saved his furniture from the fire, he removed it to his country seat at Knole?

The term “double carved work” is used in conjunction with stools and not chairs, and therefore it probably refers to the carved stretchers which are on each of the long sides of a Charles II. stool.

The survival of seventeenth-century forms decorated with the carved *motif* of the fleur-de-lys is not recorded. The two forms of this description supplied by Price must have been of an especially elaborate character, as he charges the large sum, in those days, of £3 each for them.

The earliest mention in the Accounts of the description “wrought with mouldings” is in an account of Richard Price’s of the year 1677. After this date the term is mentioned a number of times denoting unquestionably that it was a new feature of design. In Price’s account, dated December, 1680, quoted here, the arms of the two elbow chairs are described as “wrought with mouldings.” This may refer to arms similar to those of the chair in Fig. viii. It will be noticed that, instead of being straight, the side edges of these arms are moulded



No. XI.—TWO WALNUT FOOTSTOOLS WROUGHT WITH SCROLLS

CIRCA 1675-1680

THE PROPERTY OF THE LORD SACKVILLE



ELBOW CHAIR WROUGHT WITH SCROLLS ALL OVER. 1670-1680
THE PROPERTY OF THE LORD SACKVILLE, K.B.E., C.B., C.M.G.



with a projecting rib which forms a volute on each side of the scroll of the arm.

The expression "Greate Heeles" is extremely difficult to explain. It may refer to the "kiek" of the back legs which was a feature of design that was introduced into chairs from this period onwards. Before this date, the back legs of a chair were made straight and stood at right angles to the ground. This innovation of design on the part of the chair maker resulted in giving the piece greater stability when in use, as there was less danger of it falling backwards when tilted on its back legs. It increased the cost of making, however, as the timber required for the back leg and upright to the back, which was cut from one piece, had to be of wider dimensions to provide for the required angle. This feature became much accentuated in chairs of a few years later in date, examples of which will be illustrated in a future article.

It is also difficult to conjecture the precise meaning of such descriptions as "Compass back, elbows and heeles." "Compass" undoubtedly indicates a rounded shape, and this might be held to apply to the oval back of a chair similar to the example in No. xii.; but "Compass Elbowe" and "Compass heeles" are extremely difficult to visualise. The former might refer to the scroll termination (No. viii.), and the latter to the toe terminating a scroll foot (No. v.). The term "Compass" was also used by cabinet-makers in the eighteenth century, as Thomas Moore invoices ten chairs to Councillor Rider with "Compass seats" in the year 1734.*

The upholstery of these Charles II. chairs was voluminous, since it was well stuffed with feathers or curled hair. The chairs were often fitted with a separate cushion which is described in the accounts as a "Bagg of Downe with borders." Chairs of this description which retain their original upholstery have an entirely different character from those with modern upholstery, which, by contrast, look thin and mean. What the term "Hollowe in the back" means it is difficult to say to-day. It may refer to the upholstery being of concave form to make the sitter more comfortable.

It will be noticed that the folding stool is still mentioned in these accounts at this date, but that it is now described as having its framework twisted.

Elbow chairs had footstools made *en suite* with them at this period. Two rare examples of such footstools are illustrated in No. xi. It will be noticed that the upholstered top slopes so that the feet may rest on it in greater comfort.

Attention is drawn to the fact that in the accounts

arm-chairs are called elbow chairs, although sometimes termed "armed chairs"; and that single chairs are described as back chairs or back stools. A "sleeping chair" was one in which the back was adjustable by means of an iron ratchet. In this period the word "French" is seldom used to describe the furniture, except that the term "French bedstead" continues to be employed. French bedsteads appear, in fact, to have been supplied up to the end of the century.

The chief characteristic of the couches, chairs and stools of the period 1670-1680 is that the backs and seats are upholstered. The next period, which overlaps this one by a few years, is the period when the seats and backs of chairs had cane panels, and will be dealt with in a further article.

No. XII. - WAL-
NUT CHAIR
WITH COMPASS
BACK AND COM-
PASS SEAT.
CIRCA 1680.
VICTORIA AND
ALBERT MUSEUM



* *Old Furniture*, Vol. IV. *Some Early Eighteenth-Century Furniture Bills*, by [the late] Lieut.-Colonel E. F. Strange, C.B.E.

J. R. SMITH AND HIS PUPILS

By RALPH EDWARDS

IN THE CONNOISSEUR for November, 1932, I gave some account of John Raphael Smith's career while he was still in business as a print-seller, and of the pastels which he produced during that period.

On relinquishing engraving in 1802, Smith devoted himself exclusively to portraiture in pastel, and with undiminished zest set about making a success of his new trade. He now became the equivalent of a modern fashionable photographer, nor had he to complain of lack of patronage. Edward Dayes, who thought that Smith's crayons "by no means compensate his loss as an engraver,"

reports that at two guineas a head he painted forty sitters a week. A substantial increase in his fee caused no falling off in the demand. When the price had been raised to eight guineas for a small head, Carey writes that the artist's practice was so great that "I have known him in many instances . . . to finish a portrait in a single sitting of six hours, with perhaps some additional touches after the departure of the sitter."

This was a fatal facility, for if it provided abundant evidence on which to judge Smith's work, it also insured that his output should be of very mixed quality. A portrait of himself at the age of thirty-one, seated at his easel with a first design of *The Evening Walk* in front of him (No. i.) is probably among his earliest surviving works, but from that time onwards there is plenty to show that he was constantly



NO. I. — SELF-PORTRAIT OF J. R. SMITH AT THE AGE OF THIRTY ONE : IN THE COLLECTION OF MR. DUDLEY LEGGATT

busy with pastel long before crayon portraiture became his chief means of support. He even used the medium to make notes for his mezzotints, and copied Reynolds' *Bacchante* in pastel as a guide for the plate published in 1784. Both this work and the self-portrait are at Little Park, Enfield, where the late Major P. W. Leggatt formed a large and representative collection of Smith's pastels, now belonging to Mr. Dudley Leggatt. The result of a long process of selection, they exhibit the artist's talent, or at least his integrity, in almost too favourable a light; for the pot-boilers of his last days have been

rigorously excluded. Here are some of the best things Smith ever did, though their qualities are inevitably lost in monochrome reproduction. It can give but little of their gaiety and grace, the sure instinct for the use of bright decorative colour or the light expressive touch.

With a weak hold on form and no real interest in character, this versatile ex-linen draper had one saving gift which sets him apart from the ordinary portrait manufacturers of the age. Most of them could obtain "an excellent likeness," but he imparts to his sitters an indescribable vitality. Left, as they too often are, without limbs beneath their clothing through their creator's inability to realise form, it is yet undeniable that they are intensely alive. This gift saves his prettiest face from mawkishness, and invests the duller sitter with

No. II.—MRS. J. R. SMITH (*née* HANNAH CROOME)

BELONGING TO MR. JAMES THURSBY-PELHAM



No. III.—MRS. J. R. SMITH (*née* CROOME) (?)

No. IV.—MRS. BOISRAGON OF BATH



Nos. III. and IV. ARE IN
THE COLLECTION OF
MR. DUDLEY LEGGATT



No. V. SIR FRANCIS BURDETT, BARONET
BELONGING TO MR. J. THURSBY-PELHAM

personality. And for a man so coarse-grained, Smith often reveals a surprising sensibility, as in Sir Nevile Wilkinson's portrait of his ancestors (No. viii.). If some of his studies of his much-enduring wife may be dismissed as mere decorative confections, intended for the production of a saleable print, in his portraits of children the feeling is quite sincere. He does not, like so many of his contemporaries, deal in artfully arranged groups of demure infants with arms entwined, horribly self-conscious and prematurely old. Smith's are real children in whose frequent misbehaviour one can readily believe. There is a delicious mischievous grace in his portrait of his little daughter standing beside a painted Hepplewhite chair, which is in Mr. Dudley Leggatt's collection, and is probably Smith's finest pastel of

a child. Nothing could be more apparently artless, and at the same time happier as a design, while in its freshness and purity the colour is enchanting. He rarely touched this level, and *The Young Townshends* at the Victoria and Albert Museum are more representative of what parents usually got from him to gratify their pride.

But though Smith was ready to paint anybody who would pay his fee, and sometimes dashed off half a dozen members of a family, he had quite a number of celebrities among his patrons. These were mainly prominent Whigs such as the Duke of Bedford, Lord Holland, Dr. Woleot ("Peter Pindar"), and Sir Francis Burdett; but the list includes that sturdy radical, William Cobbett. At the Academy in 1802 he exhibited a portrait of *Charles James Fox*, and this was probably the full-length which the *Library of the Fine Arts* cites as among the best of Smith's works. It is described as "at once simple and dignified; in action easy and natural, and in resemblance perhaps the most perfect that has ever appeared." It may be safely identified with a pastel, engraved by Samuel Reynolds and now in the collection of Mr. James Thursby-Pelham, who bought it at the Baroness Burdett-Coutts sale.

Unmistakably drawn from the life, the idol of the people is shown in old age with florid puffy features and unwieldy frame (No. vi.). There is another portrait by the artist of Fox at Brooks' Club, a half-length, perhaps adapted from Mr. Thursby-Pelham's pastel.

With Horne Tooke, the free-thinking parson who first became famous as a supporter of Wilkes, Smith had been on familiar terms from the time when they became fellow members of the "Catch Club" about 1775. Tooke's house at Wimbledon was much frequented by advanced democrats, and at his political luncheons fine port and madeira were freely dispensed. Thither Smith resorted in 1808, and produced a portrait of the Misses Hart, Tooke's two illegitimate daughters, young ladies "in deportment eminently respectable and correct." They are posed beside a big library table on which is placed a bust of their father, thus tactfully conveying his responsibility for their existence. The portrait of Tooke himself, drawn during his last illness, and engraved by William Ward, which Mrs. Frankau assigned to Smith, was actually by his son, John Rubens (b. 1775), who exhibited it at the Academy in 1811. In Smith's gallery of celebrities it is natural that Morland should be included, and Mr. Leggatt has a vivid sketch of the unfortunate painter at work in his

studio; also another portrait which is said to represent him in his bibulous decline.

After the death of his wife in 1802, Smith, though retaining a house in Newman Street, spent much of his time away from home. "In the latter part of his life," as his old friend Angelo puts it, he "resided in the country, and travelling to different places, painted portraits *en pastel*, and was much encouraged." He was constantly on the move, and is heard of at York, Uttoxeter, Sheffield and Doncaster, some of these visits being commemorated by pastels signed, dated and inscribed on the back of the frame with the place of production. Shortly before his death, he went down to Troutbeck, near Keswick, to stay with J. C. Ibbetson, and while there painted



No. VI.—CHARLES JAMES FOX (1802)
BELONGING TO MR. J. THURSBY-PELHAM

BURLINGTON
PUBLIC LIBRARY
Burlington, Cal.



Nos. VII. and VIII.—MR. AND MRS. ROBERT WILKINSON (MARRIED 1793)

FROM THE COLLECTION OF SIR NEVILLE WILKINSON



No. IX.—PORTRAIT OF A GIRL

No. X.—GEORGE MORLAND

BOTH ARE IN THE COLLECTION OF MR. DUDLEY LEGGATT

the artist, his second wife and small daughter.

Smith in his later years was assisted by two members of his own family. The eldest surviving son, John Rubens, imitated his style with such success that their works are sometimes difficult to distinguish, while the third daughter, Emma (b. 1783), first exhibited at the Academy from her father's home, when only sixteen years old. She painted miniatures, figure subjects and views. In 1802 Peter de Wint was placed under Smith's instruction, his fellow pupil being his future brother-in-law, William Hilton. This was the year in which Smith abandoned engraving, and it seems likely that his pupils assisted him in the pastels which had now supplied the place of his former trade. Indeed, there is some evidence of a return to the previous methods of the "manufactory" which he had once conducted with such success. Chantrey, the sculptor, for whom Smith had found employment, speaks of his "old master" as though he still conducted a business concern. Advertising that he paints portraits in crayons and miniatures, Chantrey ex-

plains that "though young, he has had an opportunity of acquiring improvement from strict attention to the works and productions of J. R. Smith and Co."

Smith's own crayon drawings and pastels are singularly free from influences of any kind. He called his second daughter Rosalba, but that meant no more than the choice of Rubens and Leonardo as names for his sons. Nor did he profit by the example of his own countrymen who won fame in this medium. There is nothing to suggest that he ever took a hint from Cotes' subtle colour harmonies, or sought to emulate Russell's masterly breadth. Daniel Gardner is perhaps his closest affinity; at times both artists drew quite villainously, but the resemblance is mainly accidental, arising from a similarity of feminine types.

The critic of the *Library of the Fine Arts* maintains that in his early days Smith's colouring "was crude, nor was it till within the last three years of his life that he seemed to feel the power of harmonious colouring, and to invest his portraits with that essential quality." This pronouncement is difficult to explain, for while the secret of depth and transparency always eluded him, crudity of tone becomes distinctly more noticeable in his later phase. But

in his hastiest sketches of this time there is still the old surprising vitality: "very bright and spirited" they were thought by contemporaries, and admirable for their "great truth and resemblance." This last quality so much impressed one poetaster that he credits Smith with performing a miracle, and would feel no surprise if Jove

"Should hurl his
thunder at thy head
And strike the
breathless Raphael
—dead,
Avenging thus thy
daring plan,
For out of *dust* hast
thou made man."

By way of antidote to this flattery, the case against him has been strongly urged in recent times by

Mrs. Frankau, who disliked his crayons almost as fervently as she admired his mezzotints. Much of her criticism shows a complete misunderstanding of Smith's qualities. He certainly never sought the delicacy and finish for the lack of which she condemns him, nor is it a serious charge that his pastels are "notes in colour rather than pictures." On the whole, it is surprising that producing hundreds of small portraits, mostly measuring about 9 in. by 7 in., Smith should have retained such spontaneity and vigour until the end. At his death in 1812 he left unfinished two large portrait groups, each containing seven or eight figures, which, it was said by some contemporary critics, promised to rank with his best works.



No. XI.—MISS DAGLEY

(DUDLEY LEGGATT COLLECTION)

SMALLER HEPPLEWHITE FURNITURE

By EDWARD WENHAM

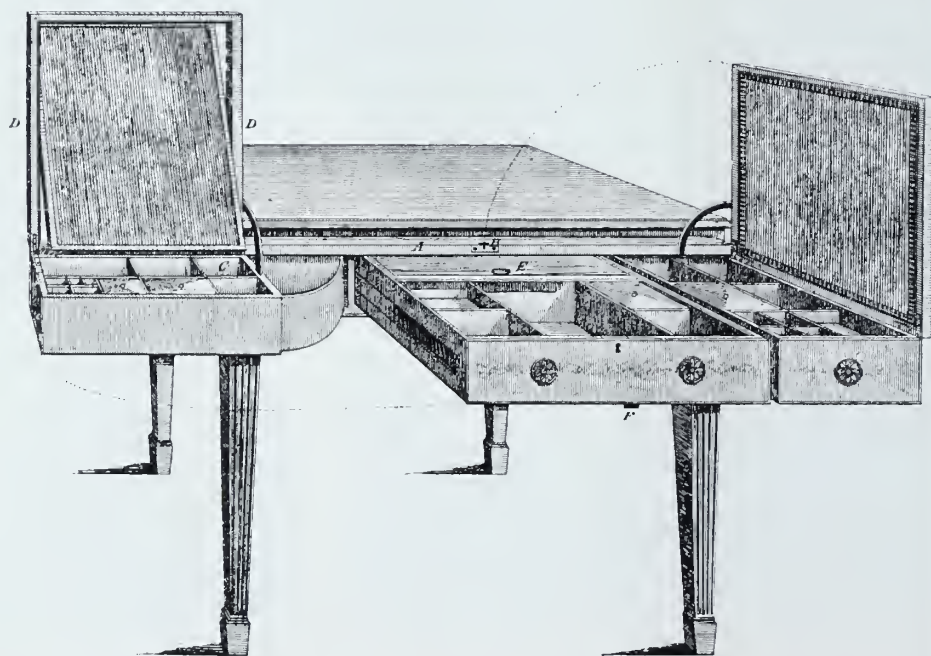
AT a recent lecture on Design, a member of the audience, during "questions," observed that while to-day the number of designers was continually increasing, experienced craftsmen were disappearing. At the same time, he defined a craftsman as a man who could both design and execute the work he had in mind; adding, that knowledge of construction and familiarity with the characteristics of the required materials were essential to ensure a practical design.

Irrefutable support of this principle is to be found in the achievements of the several craftsmen-designers of the eighteenth century, particularly the Georgian cabinet-makers; for though, perhaps, none of them can be credited with having originated the forms he used, the practical knowledge each one had of his craft enabled him to apply and develop earlier forms to his own designs. Proof of which is evident in the adaptations of various earlier shapes and ornamental details to the lighter construction of the smaller furniture, and in the ingenious contrivances utilised to produce what may be termed the multiple furniture of the latter part of the eighteenth century.

Illustrative of these features, some of the work

by the school of cabinet-makers who drew upon the designs in Hepplewhite's *Cabinet-maker and Upholsterer's Guide* is outstanding. The cheval fire screen (No. ii.), which, with other pieces shown here, was formerly in the collection of the late Frederick Behrens, Esq., follows the style described as "Horse Fire Screens" in the *Guide*. The frame is carved on the inside edge with a small pearl moulding, the cresting of carved husks, centred by an oval patera within a garland, repeating the curves found with the top rail of many Hepplewhite chairs. Combined with these classic motifs there is a marked evidence of Chippendale influence in the C-scroll brackets, beneath the frame of the screen, and in the cabriole legs and club feet of the supports.

Where the classic forms are employed with smaller Hepplewhite furniture, the carved details invariably exhibit both carefully considered proportions and a



No. 1.—"RUDD'S TABLE OR REFLECTING DRESSING TABLE" AS SHOWN IN HEPPLEWHITE'S *CABINET-MAKER AND UPHOLSTERER'S GUIDE*, FIRST PUBLISHED IN 1788

Smaller Hepplewhite Furniture

marked restraint. This is illustrated by the treatment of the fluting of the seat frame, the acanthus leaves on the end supports, the turned fluted legs, and the rosettes of the window seat (No. iii.). Six seats of this type appear among Hepplewhite's designs in the *Guide*, all of them revealing the classic inspiration in the forms and in the ornamental details. Each has the upholstered scroll ends with



No. II.—CHEVAL FIRE SCREEN: CIRCA 1780; DESCRIBED AS "HORSE FIRE SCREENS" IN THE *GUIDE*

carved motifs on the supports, the legs being either the square or turned tapered style. With these seats, as with other designs, there is much to suggest the influence of R. and J. Adam, though it must be conceded that Hepplewhite modified the more elaborate details which he may have borrowed from the Adam style.

Hepplewhite's most ambitious design in achieving *multum in parvo* was probably what he called "Rudd's Table or Reflecting Dressing Table," which, he explains, "derives its name from a once popular character, for whom, it is reported, it was first invented." Several variations of this table were produced during the late Georgian period, the one shown here (No. i.) being a reproduction of Plate 79 in the *Guide*. Nor can it be denied that it justifies Hepplewhite's claim that it "possesses every convenience which can be wanted, or mechanism and ingenuity supply"; for, to repeat

his own description:—

"The middle drawer of this table slides by itself—the two end drawers are framed to the slide *A*, and fasten at catch *B*; and when disengaged, each drawer swings horizontally on a centre pin at *C*, and may be placed in any station as shewn in the drawing. The glasses (mirrors) turn upward, and are supported by a spring at the bottom of the quadrant, which pushed in, they fall down and slide under with the two end drawers. They also swing on the pins *D D*. *E* is a slide covered with green cloth for writing on; *F* the bolt of the lock which shoots into the lower rail."

Similar ingenuity is exhibited by the games table (No. iv.), which, in addition to having a backgammon board in the well of the top, has also a movable and reversible section, covering the well, with a chess board on one side, while the other side is veneered to match the remainder of the top; thus allowing the table to be used as a writing desk or side table. Small draw-out slides are fitted at each end to hold the candles for the gamesters with larger slides below for the glasses and decanters, while below each of these again there is a shallow drawer for writing materials, counters, dice, chessmen, cards, etc.

Plate 51 in the *Guide* shows two adjustable reading desks on tripod stands with cabriole legs, and though actual examples of these are almost unknown, the mechanism of the folding book-rest, appearing with one of them, was ingeniously adapted to other pieces of furniture. An example of this is illustrated with the circular "drum" table (No. v.), which is fitted with two such adjustable book-rests; the panel intended to support the book, in each case, being a section of the table top which conceals the brackets of the book-rest when the latter are folded and replaced in the well in the table top. Small drawers are fitted in the apron, and the top is made to revolve in order that reference can be made to the contents



No. III.—MAHOGANY WINDOW SEAT WITH SLIGHTLY SCROLLED ENDS; CARVED ACANTHUS LEAVES; FLUTED LEGS: CIRCA 1780

of any drawer without the necessity of rising from one's chair.

In the United States, during the last decade of the eighteenth century, Hepplewhite's designs were readily adopted by the several schools of cabinet-makers in Philadelphia, New England, New York, and the South ; and a number of excellent examples of their work have come to light during recent years. Some exhibit a distinct lingering of the more robust Chippendale forms combined with those obviously obtained from Hepplewhite's designs ; and with much of the American furniture of this period, there are indications that the native cabinet-makers frequently blended the Hepplewhite designs with those of Sheraton. Nor is it uncommon to find with American Hepplewhite furniture certain features more or less distinctive of the different schools of craftsmen which developed in the then young Republic. Such features are, perhaps, more noticeable with the ornamental details, particularly the medallions and other inlaid forms : Winged griffins, cornucopiæ, shells, eagles, husks pendant from a quatrefoil, oval or oblong satinwood panels, various types of cross-banding and lining, and others, each being more favoured by certain groups of cabinet-makers.



No. IV.—SHAPED TOP TABLE, FITTED BACKGAMMON BOARD IN WELL : CHESS BOARD ON UNDERSIDE OF A MOVABLE SECTION OF THE TOP, AND SLIDES AND DRAWERS

Occasionally, too, the ornamental motif is found inlaid in a coloured ground, one popular form of this being the eagle in a medallion which had been stained green.

Most of the American furniture in the Hepplewhite style exhibits a marked favouring of the square tapered leg, often of quite sturdy proportions. And the cabinet-makers, in cases where mahogany was difficult to obtain, not infrequently employed the native walnut, achieving decorated surfaces by veneering with "birds-eye" maple wood and inlaying medallions of satinwood. But there can be little doubt that the *Guide* gained many subscribers in the United States, because even the Hepplewhite furniture which is known to have been made in smaller centres clearly shows that the forms in the original drawings were closely followed.



No. V.—CIRCULAR "DRUM" TABLE WITH ADJUSTABLE BOOK-RESTS OF THE TYPE SHOWN BY HEPPLEWHITE IN THE *GUIDE*

SOME EARLY PEWTER CANDLESTICKS

By HOWARD H. COTTERELL

F.R.HIST.SOC., ETC.

DURING excavations in March, 1930, on the site of an old plumber's shop in Newborough, Scarborough, Yorkshire, a labourer's spade struck, slightly scarred and brought to light the rare pewter candlestick illustrated in No. i.

That is all that is known of its history. It came to me to be "vetted," and subsequently found a safe resting place in the collection of my friend, Mr. Lewis Clapperton, C.A., of Glasgow.

It seemed probable, from the photograph which reached me before the actual piece arrived, that here was a discovery of front-rank importance. Subsequent examination more than confirmed the good impression created, and it was therefore with very real pleasure that I was able to send the advice:

"Quite safe to buy at anything up to £ . . ."

It represents one of the rarest of all pewter candlestick types. So rare, indeed, that at the time my book, *Old Pewter: Its Makers and Marks*, was published, in July, 1929, I had not come across a single example worthy of illustrating, although since then four or five have been brought to my notice. Some 7½ in. high, this wonderful example has a basal diameter of 5½ in. Bruised and battered though it is, it is a treasure of a high order, and the stem-knop, which appears to be of polygonal section,



NO. I. "SALT-BASED" CANDLESTICK EXCAVATED AT SCARBOROUGH, YORKSHIRE, IN 1930
7½ IN. HIGH
CIRCA 1590-1610
BELONGING TO MR. LEWIS CLAPPERTON

is so only through bumps and long usage, for it was originally circular, as are all the other members of the piece.

Age and contact with the earth have given to it a delightful patination which none but the greatest vandal would contemplate removing. I make no hesitation about that statement, for, out-and-out advocate though I am for cleaning, where sheer corrosion is concerned, I regard the removal of patination, pure and simple, as little short of a crime. For patination is merely a coating, or skin, acquired at the hand of time, whereas corrosion is a disease, pitting like a canker into the metal itself.

As with many early pewter types, we have to seek the genesis of this type across the English Channel, and there we get some rays of light

upon our subject. By courtesy of the Authorities of the Amsterdam Rijksmuseum, I am enabled to reproduce here, in No. ii., three of the "Heemskerk" candlesticks, the history of which is as follows. In the year 1596, an attempt to reach China by the Northern Asian route was made by a Dutch expedition under the command of Jacob van Heemskerk and Willem Barendtsz. The expedition started from Amsterdam, but got no further than Nova Zembla, where the winter was spent. Barendtsz perished, and the remainder managed to get back to Holland

only after incredible sufferings. A litter of objects was left behind, some in a very battered condition, others showing only the ravages of wind and cold rather than the wear of legitimate use.

Nearly three centuries later, in 1876, these relics were discovered by a captain from Hammerfest and a certain Dr. Gardiner from Goring, Oxford, who returned them to Holland where these proud witnesses to an heroic effort found a safe and appreciative home in the Rijksmuseum, Amsterdam.

Amongst other interesting pewter articles, there are some twenty candlesticks and many fragments. Placing the facts before my learned Continental collaborator, Mr. Robert M. Vetter, of Amsterdam, he wrote me as follows: "This type is known here as *Kraagkandelaar*, i.e., 'collar-candlestick,' and occurs chiefly in brass. Most of these candlesticks date from *circa* 1600 or earlier, as may be demonstrated from paintings and from the Heemskerk relics. They existed in bronze in the sixteenth century, and are not infrequently met with."

Here, then, we have definite proof that this type was firmly established in pewter before the end of the sixteenth century, further proof being afforded by contemporary paintings. By way of circumstantial evidence, I may cite the fact that, whereas many examples of what are known to collectors

as *Jacobean* candlesticks are in existence (*vide Old Pewter: Its Makers and Marks*, pp. 89-92), not one of the types discussed under Nos. i., iii., iv., xii., xiii. and xv. was then available for me to illustrate there.

Two of the other examples to which I have referred came to light some little while ago when Mr. Richard Neate, of London, acquired a unique collection of seventeenth-century examples which he described in a carefully reasoned article in the *Book of Antiques*, 1928, and to him I return my thanks for the photographs reproduced in Nos. iii., iv. and v. These, as stated in Mr. Neate's article, are in reality tapersticks, *not* candlesticks, the tallest of them (No. v.) being but $4\frac{1}{8}$ in., while that in No. iv. is but $3\frac{1}{4}$ in.

The more definite mouldings on the little treasures in Nos. iii. and iv. place them at a slightly later date than Mr. Clapperton's example, and probably that in No. iv. is slightly later than No. iii. One feels tempted to hazard the dates as follows: No. i., *circa* 1590-1610; No. iii., *circa* 1625; No. iv., *circa* 1635-1640.

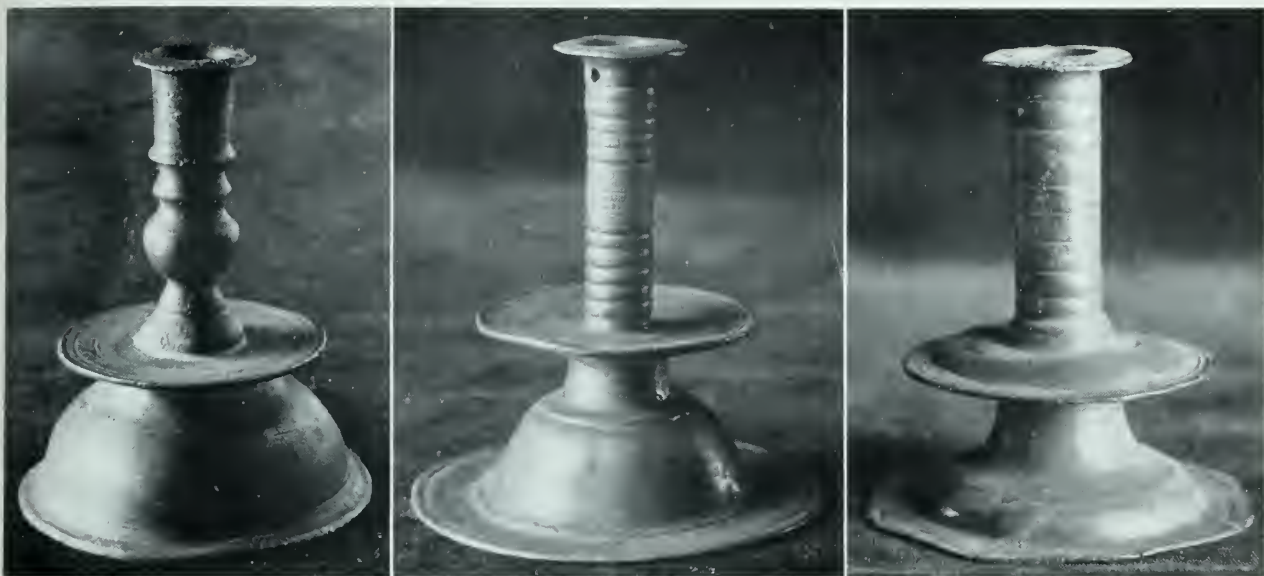
Though not truly within the sequence of the types under consideration, one must include Nos. v. and vi., for the evident inspiration which the latter draws from No. iv., while No. v. is very interesting in that with the large circular grease tray of the



NO. II. THREE CANDLESTICKS ABANDONED IN NOVA ZEMBLA BY THE HEEMSKERK EXPEDITION IN 1596

RIJKSMUSEUM

Some Early Pewter Candlesticks



NOS. III., IV. AND V.—THREE TAPERSTICKS FROM THE COLLECTION OF MR. RICHARD NEATE. No. III. ($3\frac{1}{4}$ IN. HIGH) IS OF ABOUT 1625; No. IV. ($3\frac{1}{4}$ IN.) ABOUT 1635-1640; WHILE NO. V. ($4\frac{1}{4}$ IN.) COMBINES THE LARGE CIRCULAR GREASE TRAY SEEN IN NOS. III. AND IV. WITH THE OCTAGONAL BASE SEEN IN NO. VI. ALL THREE ARE OF THE "SALT-BASED" TYPE

foregoing types is amalgamated the octagonal base of type No. vi., which latter is in the collection of Mr. Walter Churcher, London.

An example from the collection of the late Mr. Antonio de Navarro, F.S.A., of Broadway, similar to that shown in No. iii., but differing from it materially at the junction of the stem with the grease tray, is given at No. xii.

An extremely rare and graceful type is shown in No. xiii., from the collection of Mr. Melvyn H. Rollason, of Lapworth. This fine piece is some $10\frac{3}{8}$ in. high. It is twice marked within the bell with a small touch, the type of lettering in which proclaims its early date, and one has little hesitation in vouching for its British origin, for it is entirely unlike the continental



No. VI.—CANDLESTICK WITH OCTAGONAL BASE SIMILAR TO TAPERSTICK No. V., AND OCTAGONAL MOULDED COLLAR AT JUNCTION OF SHAFT TO FOOT: WALTER CHURCHER COLL.

marks of the period, whereas it subscribes in every particular to British traditions. One feels safe in placing it as *not later* than the first quarter of the seventeenth century.

In No. xv. is given a further example of similar type, some 8 in. in height, and the same period, from the collection of Mr. Alfred B. Yeates, F.S.A., F.R.I.B.A., of London.

Yet another style which must be considered is illustrated in No. xiv. from the collection of Mrs. Carvick Webster, of Monkton. Here all leaning towards the domed base has been abandoned in favour of one with splayed outsides—an eminently practical, firmly set and dignified accomplishment. This fine example, which is 11 in. high and has a base spread of

8 in., bears the well-known touch of Robert Marten, of London, who was at work from *circa* 1640 until his death in 1674; so if we put the type between 1650-1660 we cannot be very wide of the truth.

And now, what conclusions may be drawn from the foregoing? As a preliminary, attention must be first called to a fact well-known to all serious students, *i.e.*, the old pewterers' habit of using one mould for several purposes owing to their high cost. Now if we compare the base of the candlestick illustrated in No. vii. with the salt in No. viii., we are at once struck by the resemblance between the latter and the base of the former.



NO. VII.—CANDLESTICK, BASE OF WHICH WAS PROBABLY MADE FROM THE SAME MOULD AS THE SALT SHOWN BELOW (NO. VIII.) COLLECTION OF THE LATE MR. ANTONIO DE NAVARRO, F.S.A.

Again, if we compare the stems of the three objects shown in Nos. ix., x. and xi., what do we see? First, in No. ix. we see the stem of a candlestick; second, the same inverted to form the stem of a ciborium (No. x.); and finally, in No. xi., the same used twice—once inverted—to form a tall candlestick. Is not the inference obvious?

That the salt in No. xvi. was used for the base of a footed plate I can vouch for, because I persuaded the owner to let me have them separated, which he did and so had two perfect and rare pieces in place of one, each more interesting alone than in their conjoined state.

NO. VIII.—SALT, FROM THE COLLECTION OF THE LATE MR. ANTONIO DE NAVARRO
CF. THE BASE OF NO. VII.

NO. IX.—DOMESTIC CANDLESTICK MADE FROM A MOULD SIMILAR TO THAT USED FOR THE STEM OF NO. X.

NO. X.—A CIBORIUM, THE STEM OF WHICH IS A CASTING—INVERTED—FROM A CANDLESTICK MOULD. CF. NO. IX.

NO. XI.—PRICKET ALTAR CANDLESTICK WITH STEM MADE OF TWO CASTINGS FROM A SIMILAR MOULD.



Some Early Pewter Candlesticks



No. XII.—CANDLESTICK FROM THE COLLECTION OF THE LATE MR. ANTONIO DE NAVARRO (COMPARE NO. III.)
 No. XIII.—“BELL-BASED” (10½ IN.) ENGLISH LATE SIXTEENTH OR EARLY SEVENTEENTH CENT. MR. M. H. ROLLASON
 No. XIV.—“TRUMPET-BASED” (11 IN.) MADE BY ROBERT MARTEN (LONDON) CIRCA 1650-1660 MRS. CARVICK WEBSTER
 No. XV.—“BELL-BASED” (8 IN.) NOT LATER THAN FIRST QUARTER OF SEVENTEENTH CENT. MR. ALFRED B. YEATES

From the foregoing it is easy to see how these things were made to serve a double, and sometimes a third and a fourth, purpose. And if, as I hope, so much is proved, may we not infer that here, in the bases of the candlesticks illustrated in Nos. i., ii. (left and right), iii., xii., xiii. and xv., we have some sure indication of what the pewter salts of the late sixteenth and early seventeenth centuries were like in appearance? Almost the first thought which strikes one on looking at these fine pieces is that their bases were cast from salt-moulds, put to a second use. In our researches into pewter-evolution, Mr. Vetter and myself are constantly coming up against instances of such things, for evidence of which one quite often seeks in vain in one's own country.

All the types shown in Nos. i., ii. (right and left), iii., iv. and xii.-xv. are roughly grouped by collectors under the all-embracing term, *Bell-base* candlesticks, and this has been good enough so far, but in view of recent

discoveries such loose nomenclature urges me to suggest the adoption of some more clearly defined titles. I think it will at once be conceded that the only two possible candidates for the term *Bell-based* are those illustrated in Nos. xiii. and xv. No. xiv. may surely be known, and without mentally confusing it with any other type, as *Trumpet-based*; while those in Nos. i., ii. (left and right), iii.-vii. and xii. would find their most fitting home under the title of *Salt-based* candlesticks, from which generic title there is, of course, nothing to exclude examples shown as Nos. xiii. and xv., too.

The deep, saucer-like drip-trays in Nos. i. and xiii., each of which is furnished with a flat brim some $\frac{1}{4}$ in. in width, are almost identical, and, bearing in mind that salt was expensive in those days and but small quantities were used, would they not both be eminently suitable as salt-cellars on the “bordes” of their time?



No. XVI.—SALT THIS WAS AT ONE TIME

USED AS THE BASE OF A FOOTED PLATE



No. I.—JOHN CHURCHILL, FIRST DUKE OF MARLBOROUGH : FROM THE PAINTING BY SIR GODFREY KNELLER : ONE OF THE EXHIBITS AT CHESTERFIELD HOUSE : LENT BY THE GOVERNOR AND COMMITTEE OF THE HUDSON'S BAY COMPANY

MARLBOROUGH AND QUEEN ANNE

EXHIBITION AT CHESTERFIELD HOUSE

By MARTIN R. HOLMES

ON going through the exhibition organised this spring in aid of the Young Women's Christian Association, it is interesting to note how many relics are to be seen which directly illustrate important phases in the careers of Queen Anne and her Captain-General. A double miniature from the collection of H.M. The King represents Anne and her forgotten husband—that Prince George of Denmark whom Charles II. "tried, drunk and sober, and found nothing in him." Besides the portrait of Marlborough lent from Blenheim Palace by the present Duke, mention must be made of a little-known portrait by Kneller, now in the possession of the Hudson's Bay Company, of which he was Governor (No. i.); while Mr. David Minlore has lent a typical military portrait of the time, in the picture of Marshal Tallard, Marlborough's great opponent at the battle of

Blenheim, who leans negligently against a cannon, blandly ignoring a spirited military engagement taking place in the background (No. ii.).

The "famous victory" is further commemorated by the loan, from the Duke of Buccleuch, of the sword worn by Marlborough on that occasion, and the temporary transfer from the London Museum of the gorgeous horse-trappings used by him at the subsequent thanksgiving service at St. Paul's, and recently presented to the Museum by Mr. and Mrs. Ernest Makower; one of the embroidered holsters being illustrated (No. iii.).

Hardly less famous than John Churchill is Sarah, his Duchess, friend and favourite of the Queen. Earl Beauchamp has lent a needlework bedspread worked by "Dear Sarah" and her "Anne Morley"—the name by which Anne signed herself when writing to her; while a gold key, lent by Mrs.



NO. II.—MARSHAL TALLARD AT THE BATTLE OF BLENHEIM. A TYPICAL MILITARY PORTRAIT OF THE PERIOD. LENT BY DAVID MINLORE, ESQ.



NO. III.—ONE OF THE EMBROIDERED HOLSTERS FROM MARLBOROUGH'S HORSE TRAPPINGS : : : LENT BY THE LONDON MUSEUM

Rhodes, reminds us of the breaking of that friendship, when Queen Anne sent orders to her erstwhile favourite to give up the symbol of her office as Lady of the Bedchamber, and the angry Duchess, after first refusing outright, flung the golden key into the middle of the room.

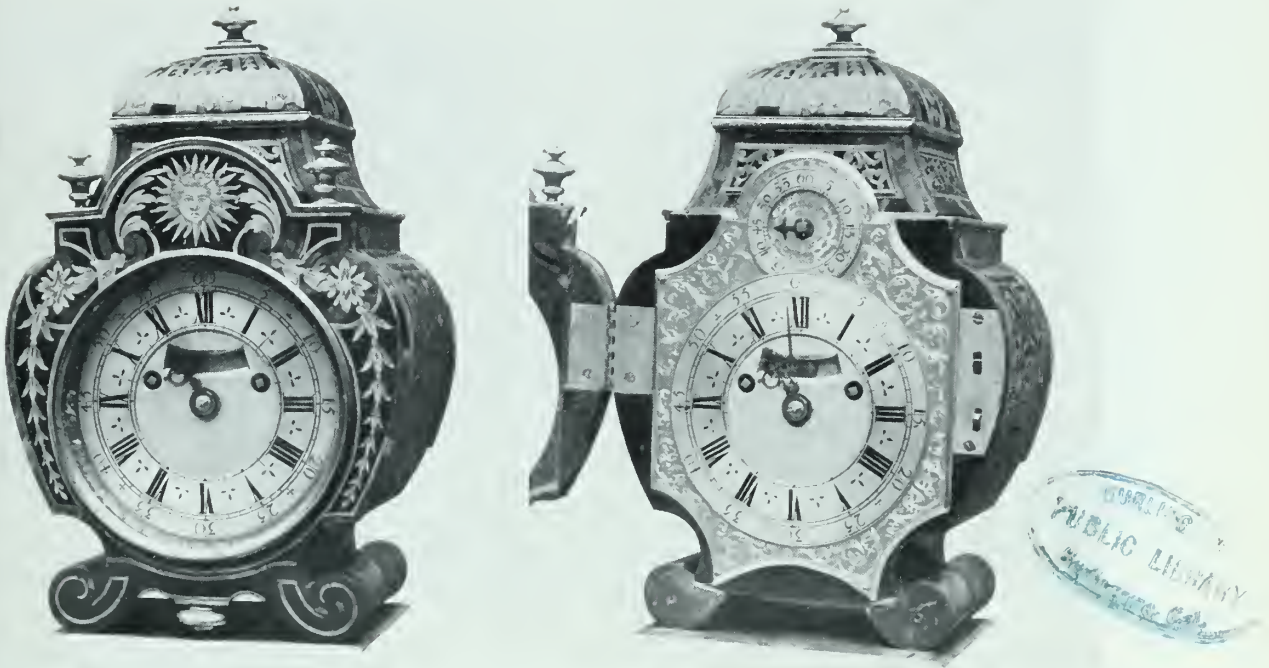
At about this time, the Kingdoms of England and Scotland were finally united. And one of the cups lent by the Duke of Portland is a notable memento of this event, for it was made by John Cogges from the last Privy Seal of England, to be used before the Union. The "shameful peace" of Utrecht, which was concluded in 1712, inspired the famous John Obriset to depict the Queen as Fame, mounted in a chariot, on the lid of a pressed horn snuffbox—exhibited, it need hardly be said, by Mr. P. A. S. Phillips, to whose researches most of us are indebted for our knowledge of Obriset and his work.

Another loan from the Duke of Portland is an interesting token of Marlborough's later unpopularity. It is a small penknife with an ivory handle, and was used by the French refugee, Guiscard, in his attack on Harley, the Tory minister. Slight as the wound was, the attack raised such a storm of popular feeling in favour of the Tories that the party at last felt strong enough to attack Marlborough, the only Whig remaining in the administration. As a result of their attack, the Duke was dismissed from all his posts, and was accused of gross peculation. Though the charge fell through, he

retired to the Low Countries, only returning to England a little before the death of the Queen. This last event is the subject of a hurried note from Erasmus Lewis to Lord Oxford, a few lines of sprawling handwriting on a small strip of paper, which is now the property of the Duke of Portland and is exhibited among the documents.

Besides these more or less historical relics, there are numerous personalia and works of art typical of the period. Queen Anne's gold patch-box, with her royal cipher in diamonds, is lent by the Lord Brownlow, while the Duke of Portland has sent a plate, likewise bearing the cipher, that was part of her personal service. Mrs. Lang lends the knife, fork and spoon of the little Duke of Gloucester, the only one of the Queen's nineteen children who is ever remembered; and an oval portrait of him by Michael Dahl has been lent from Kensington Palace by H.M. The King. The sword presented to Marlborough by the Archduke Charles, whom England supported in the War of the Spanish Succession, is another loan from Blenheim Palace, while that presented by Queen Anne comes from the King's Guard at St. James's. From Blenheim, too, comes a gold plate—the only remaining piece of the Duke's golden service.

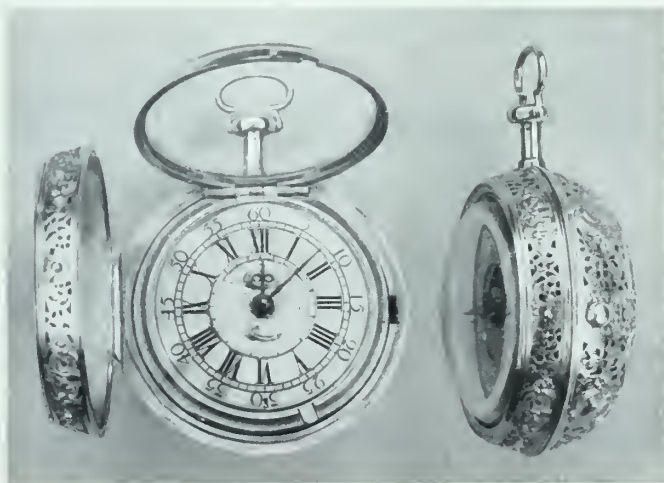
Nor are illustrations wanting to the general life and spirit of the time. Portraits, autographs, and relics remind us of Newton, Bentley, Addison, and Swift; the staircase displays the magnificent "Art



No. IV.—BRACKET CLOCK 9½ IN. HIGH BY THOMAS TOMPION CIRCA 1680 : LENT BY ARTHUR VERNAY, ESQ.

of War" tapestries, lent by Sir Philip Sassoon, and the front room on the ground floor is devoted to naval relics, ship models and the like. The period is justly famed for its furniture and silver, and in both respects the exhibition has been most generously treated by lenders. The silver toilet set lent by the Duke of Portland cannot pass without special mention, nor can the silver bread-basket bearing the mark of William Denny. Mr. Frederick Skull has lent some fine walnut furniture, and three or four

particularly handsome clocks come from Mr. Arthur Vernay (No. iv.) and Mr. Walter J. Iden. Finally, amongst the smaller articles, a word must be given to the exquisite repeater watch, in its case of chased gold, made in 1713 by George Graham and lent to the Exhibition by Mr. R. G. MacIver (No. v.). The disposition of all these treasures at Chesterfield House gives a lively picture of the Augustan Age of England, and the exhibition should have an appeal to rival those of its predecessors, and very possibly to surpass them.



No. V.—REPEATER WATCH IN CASE OF CHASED AND PIERCED GOLD MADE BY GEORGE GRAHAM IN 1713 : LENT BY R. G. MACIVER, ESQ.

THE ART EXHIBITIONS

AT THE ROYAL ACADEMY

NOW that the exhibition of British Art at Burlington House is in full swing—and we have every reason to be satisfied with the reception accorded it—England may well be proud of her painters. The show has been acclaimed as a revelation of unexpected greatness by critics and public alike. No visitor conversant with European schools of painting can fail to be struck by the distinctive character of the exhibition as compared with the recent Continental displays and by our thoroughly national conception of the art. Not in choice of subject-matter only, but in temper and mental approach is this difference strongly marked. Our insularity in this respect is no cause for reproach, but rather has been our salvation. Like Aaron's rod, we have absorbed the foreign masters who came to teach us, instead of being swallowed by them. How vigorously the English idiom asserts itself is seen most clearly in landscape, in portraiture and in the genre of sporting pictures. There is a gravity and aloofness in these portraits of aristocratic men and women that is seldom in evidence in the more ornate

and ostentatious State portraiture of the French School. From the landscape art of Turner and Constable the whole school of Impressionists and the Barbizon painters derived.

In the sphere of large-scale decorative pieces and allegorical composition we have been less prolific and less independent, though we must not judge by this exhibition alone. G. F. Watts, for example, is barely represented by this side of his art, and Alfred Stevens only in studies and fragments. Religious painting hardly touches us at all. In sculpture, admittedly, we lag far behind our Continental brothers. It has never taken a strong hold upon our countrymen.

Continuing Mr. Charles Johnson's broad survey of the paintings in our last issue, a few additional landmarks recur to us, which must be noted. The visitor will find many others for himself. There is the quite unexpected triumph of the Scottish painter, Andrew Geddes, shown in four wonderful portraits which kindled something like astonishment in those who were unaware of the power of this master. His *Sir Walter Scott*



GEORGE IV., WHEN PRINCE OF WALES, TROTTER BY THE SERPENTINE IN HYDE PARK : BY GEORGE STUBBS, A.R.A.
LENT BY HIS MAJESTY THE KING TO THE EXHIBITION OF BRITISH ART NOW BEING HELD AT BURLINGTON HOUSE

THE REAPERS. BY GEORGE STUBBS, A.R.A. : LENT BY VISCOUNT BEARSTEAD TO THE EXHIBITION OF BRITISH ART NOW BEING HELD AT BURLINGTON HOUSE



completely eclipses the rendering of the same sitter by Sir Thomas Lawrence. The portrait of Mrs. Collmann and other paintings by Alfred Stevens, supported by a group of superb drawings from the collection of Mr. Alfred Drury, also called forth unstinted admiration. In *Rhyl Sands*, a picture full of light and air in motion, David Cox shows himself as a breezy forerunner of Eugène Boudin. Crome, besides his great landscapes, in two remarkable studies of plant life revealed a quite surprising completeness and a disciplined design comparable to the Dutch flower painters of the seventeenth century. Of the pre-Raphaelites hardly anything can be considered more lovely than Sir John Millais' *Ferdinand and Ariel*, or more winsome than the two canvases by J. F. Lewis, *In the Bey's Garden* and *Lilium Auratum*. Though not of the "Brotherhood," Lewis challenges and holds the pre-Raphaelites on their own ground.

The water-colour room, again, is a revelation. Never before have been gathered together so many perfect examples of this incomparable British art. The grace and scholarship of Turner and Girtin, the exquisite "cloisons" of Colman and the velvety richness and forthrightness of De Wint have never been better exemplified. We take off our hats to the water-colour room. So beautiful, so clear and song-like are many of the exhibits, that they seem to possess an almost lyric utterance. For the interpretation of English landscape in English weather this is the perfect medium.

TRIPLE BILL AT THE LEICESTER GALLERIES

THE Entrance Gallery contains a series of drawings, seventy-two in number, by Constantin Guys (1805-1892), several of them the property of private collectors. They are all small works, mostly in black and white and all very definitely of their period—that is to say, very much of the last mid-century and especially redolent of the Second Empire. It is the time of elegant high-trotting horses, barouches, baggy-trousered officers with bushy whiskers, and high-bosomed courtesans. The latter are a speciality of this prolific illustrator.

Neglected and all but forgotten at the end of his days, there has been a strong revival of interest in Guys of late, and truly,

these drawings are very desirable things for the collector, showing a constant rise in value. In spite of the vast quantity of drawings he made, especially for the *Illustrated London News*, a great many of them are lost, owing to having been cut away on the wood by the engraver, as was the custom in his day. Mr. James Laver, who has written an interesting biographical essay for the catalogue, tells us that Guys accompanied Byron to Missolonghi in 1824, became a soldier, afterwards acted as tutor to the grandchildren of Thomas Girtin, and after serving on the *Illustrated London News*, drifted into obscurity in Paris, frequenting low-class dens and drinking resorts, and died as the result of a street accident after lingering for six years in the municipal hospital. This confirms some details of his life told to the present reviewer by the late William Strang, R.A., who knew him in Paris.

The Reynolds Room is hung with paintings in oil by Roger Bissière, an accomplished Frenchman, who was born in 1888 at Villereal. His student days were spent at the School of Arts in Bordeaux, after which he went to Paris and worked alone. He is a modernist who appears to have absorbed successfully, and fused with his own personal vision, elements from Corot, adding something of Cézanne's solidity. For example, in *Sous Bois, femme assise* (No. 2), *Femme assise avec guitare* (No. 4), and in several other woodland scenes; whilst *Femme accoudée* (No. 19) is distinctly reminiscent of Renoir. On the other hand, without Braque we should probably never have had *Nature morte—raisins, melon, etc.* (No. 13), nor *Femme allongée au châle noir* (No. 25) without Picasso. There is often a pleasing quality of paint which alleviates in some degree the artist's heavy-handedness in applying it.

Mr. Albert Rutherston is occupying the last room. He is Ruskin Master of Drawing at the University of Oxford. In 1926 he held a successful exhibition here, and he is represented in many important art galleries and museums. He has invented a decorative style, light, fantastic and gay as a garden full of flowers, which he applies with charming effect to his delicate and rather wistful imaginings. Sometimes he will conjure up that springtime of art, the period of the Florentine Primitives, sometimes he will suggest a polychrome Chinese plate. The

BREAKING COVER . BY
JOHN FREDERICK HERRING
DATED 1840 . LENT BY
LORD WOOLAVINGTON TO
THE EXHIBITION OF BRIT-
ISH ART NOW BEING HELD
AT BURLINGTON HOUSE.



Nymph by a Rock—a painting on silk—has something of both, and there are several variants of this theme of a nude girl beneath a weeping willow. Mr. Rutherston's studies from the life prove him to be a draughtsman of no common order. They are clean-handled and decisively set down in direct untroubled pencillings. Compared with his delicate romantic inventions and fantasies, Mr. Rutherston's oil paintings of such material and everyday matter as his versions of *Laundry Girls* are very solid and academic productions. They are extremely ably painted and well drawn, but suffer to some extent from the "stillness" and rigidity exacted from the posed model.

THE PASTEL SOCIETY

At the Royal Institute Galleries in Piccadilly, the Pastel Society, with which is incorporated the Pencil Society, is holding its thirty-fifth exhibition. It is a very large display numbering over four hundred entries. Naturally, it is of very mixed quality. Some of the most interesting things are in the North Gallery, where we can find evidence of the art of drawing, practised for its own sake. Mr. Percy Westwood's *Palazzo Giondo, Venice*, immediately takes the eye as a clear and understanding piece of work in black chalk, somewhat Proutish and more appealing than his *San Rocco*. Mr. Francis D. Bedford's pencil drawings of Sussex buildings are similarly conscientious. There are half-a-dozen satires in coloured chalks and ink by Mr. Hope Read that, besides their mordancy and wit, have considerable decorative qualities. He derives directly from Rowlandson, and I have always suspected him of great powers. An arid space, void of interest, intervenes until we come to Mr. J. K. Popham's several exhibits. He employs his chalks in a rich velvety manner. *The Thresher* is the most important. Mr. H. Davis Richter's power is well expressed in five examples. *The Lily Panel* is decorative and handled with more than average competence. Mr. Gemmell-Hutchison's *Wedding* should be

noted. Mr. L. D. Luard's *Up the Gallops* suggests a theme from the Parthenon frieze. Mr. Steven Spurrier is free and large in handling and shows his wonted grasp of character in an untitled figure subject. In the large room Mr. Arthur J. W. Burgess claims attention for a bright group of various subjects. Mrs. Esther Borough Johnson, Mr. Leonard Squirrel and Mr. Terrick Williams all distinguish themselves. Mr. Gilbert Holiday shows some fine studies of horses and men in action in *Silhouettes and Skylines*. Horses again are the theme of Miss Lucy Kemp-Welch's striking *The Little More*, etc. Mr. Knighton Hammond and Mr. Arthur Wardle are also at the top of their form. Finally, not the least interesting of the exhibits are the glazed pottery groups of figures by Mr. S. Nicholson Babb and of animals for Mr. Gilbert Bayes.

THE REDFERN GALLERY, 27, OLD BOND STREET

HERE are paintings in gouache by V. Sozonof, bright, breezy beach scenes, swiftly noted, pictures of the *Boat Race*, *Henley Course*, the *Trooping of the Colour*, and the *Horse Guards Parade*, full of animation and revealing a pleasing sense of colour. A few cleverly indicated studies from the nude are included. Mr. Robert Jessel divides the interest with a number of freehand sketches—slight but vivaciously observed, tinted in many cases with a warm ochreous wash over the whole—studies of café life and of Hyde Park idlers, sometimes tending towards caricature.

THE LEGER GALLERY, 13, OLD BOND STREET

At this gallery, Mr. John Hodgson Lobley, R.B.A., holds his first collective exhibition of oil painting under the title, *Romantic Associations*. He is an accomplished follower of the orthodox schools, trained in the Royal Academy student classes,



ANNE, DUCHESS OF CUMBERLAND, BY GAINSBOROUGH
LENT BY THE NATIONAL GALLERY OF IRELAND
TO THE EXHIBITION AT BURLINGTON HOUSE

and has exhibited in most of the principal galleries in England, as well as at the Paris Salon. He will doubtless find many admirers of his undeniable talent for expressing the sentiment that underlies familiar scenes and endears them to the native-born Englishman. His happiest hunting grounds are found in such places as Richmond, Hampton Court and Kensington Gardens, with occasional excursions further afield. His colour has tenderness as well as richness and depth, and occasionally approaches something like passion.

WERTHEIM GALLERY, BURLINGTON GARDENS, W.

THE third yearly exhibition of the *Twenties Group* is occupying the above Gallery as we write. It is the outcome of a scheme on the part of the promoters to assist promising young artists towards public recognition; a scheme that, exercised with discrimination, deserves the warmest approval. A few of the exhibitors show distinct promise, but those who have no real vocation for a profession increasingly arduous to follow and increasingly overcrowded should be suppressed.

LEFÈVRE GALLERIES, KING STREET, S.W.1

THE paintings here shown by Muriel Wilson would seem to indicate an enthusiastic follower of Matisse—who has infected so many light heads. They have a certain crude strength, though nearly all of them are of the stuff that recently called forth the censure of Bishop Barnes. The *Funeral of M. Painlevé* has the makings of a good design, dominated as it is by an immense draped tri-colour which fills a third of the canvas. Mr. Bassett Wilson also appears to have been caught in the toils of Matisse. The best and most coherent of his canvases, to our thinking, are those in which shipping plays a part. These are *Composition* (No. 22) and *The Harbour* (No. 14). Upstairs is some equally "advanced" work by John Strachey, occasionally forceful, but too loosely constructed and unrestrained for our taste. The *Death of Procris* is intended as the *pièce de résistance* here, but it is the reverse of pleasing to look upon. *Visés* is the best of the landscapes; extremely vivid in its hard, clear atmosphere.

THE WALPOLE SOCIETY

THE Walpole Society, which is entering upon its twenty-third year, continues to flourish. Its annual volume is eagerly looked for by serious scholars of British Art and by all interested in the discovery and elucidation of new facts in its history. Volume XXI. (1933) contains studies on English Church Monuments, 1536-1625, by J. G. Mann, Notes on the life of John Wootton, by George E. Kendall, and articles on English Embroideries and Portrait Drawings. The publication for the current year will be the third volume of the very important Manuscript Note Books of George Vertue, from the originals in the British Museum.

THE SENEFELDER CLUB

THE Committee of the Senefelder Club have been holding at the Fulham Central Library, 598, Fulham Road, S.W.6, an International Exhibition of Fine Lithography. It was a display of exceptional interest, some of the prints coming from far-off India and from the United States. None of the exhibits actually shown were for sale; but in respect of lithography every item of duplication is an individual and beautiful thing, especially as lithographers are encouraged by the Club to print their works themselves and limit their editions.—H.G.F.

CODEx SINAITICUS

THE great Codex Sinaiticus, one of the two oldest and most nearly complete manuscripts of the Greek Bible, challenging in importance the Codex Vaticanus at Rome, is now safely housed in the British Museum awaiting the completion of the purchase price of £100,000, surrendered at this figure by the Soviet Government. Half the sum has been contributed by His Majesty's Government; the remaining £50,000 it is hoped to raise by private generosity. As the result of an appeal by the Primate and the Premier, supported by other distinguished signatories, money has been flowing in steadily, but a large sum is still required to make the treasured MS. secure to the nation. The fact of its rescue from the monastery of S. Catherine on Mount Sinai, where priceless manuscript leaves were being consigned to the flames as so much waste paper, adds to its interest and romantic history. Contributions, large and small, may be sent to the Director, British Museum, W.C.1, or to the Secretary of the Friends of the National Libraries at the same address.

CONCURRENTLY with the Exhibition of British Art at the Royal Academy are being held the following displays which supplement it in various ways.

BRITISH MUSEUM

A special Exhibition of British Drawings and Engravings has been arranged in the Department of Prints and Drawings. A collection of British Illuminated Manuscripts is on exhibition in the King's Library. Open free daily, weekdays 10 a.m. to 6 p.m.; Sundays, 2 p.m. to 6 p.m.

BURLINGTON FINE ARTS CLUB, 17, SAVILE ROW, W.1

Exhibition of Sketches by John Constable, R.A., and Paintings and Drawings by contemporary artists. Admission by invitation only, obtainable from members of the Club.

NATIONAL GALLERY

The main British Room (XXV.) has been redecorated and rehung, and by making use of the New Acquisitions Room (XXVIII.), practically all the British paintings in the gallery have been placed on view. Open daily—Thursdays and Fridays, 6d.; other days free. Weekdays, 10 a.m. till dusk; Sundays, 2 p.m. till dusk.

VICTORIA AND ALBERT MUSEUM

At the Victoria and Albert Museum an exhibition has been arranged in the Central Court of examples chosen from various departments of the Museum as representative of British Art from 1550 to 1850, in Ceramics, Silverwork, Textiles, Furniture, etc. No Oil Paintings are included, but a special selection of Water-colours and Miniatures is on view. Open free daily, weekdays 10 a.m. to 6 p.m.; Sundays, 2.30 p.m. to 6 p.m.

ROYAL WARRANT OF APPOINTMENT

Messrs. Charles Nissen & Co., Ltd., have been honoured by the grant on New Year's Day of a Royal Warrant of Appointment as Stamp Dealers to His Majesty King George V.

It is exactly forty years since Mr. Charles Nissen, the founder and principal of the firm, started in the stamp business in London in 1894. Four years later, while still in his 'teens, he made the sensational discovery of the famous Stock Exchange forgery of the shilling green stamp of 1872-73.

Although his business experience covers the stamps of the world, his special studies and his philatelic writings have been on the stamps of Great Britain, on which he is recognised, the world over, as a leading authority. His great work on the plating of the penny black stamp (1922) was awarded the Crawford Medal by the Royal Philatelic Society in that year. In 1923, the Philatelic Congress of Great Britain elected him to the roll of distinguished philatelists.

NOTES FROM AMERICA

A RARE AMERICAN SPOOL-SHAPE STANDING SALT WITH FOUR VOLUTE BRACKETS ON RIM



ONE OF THE THREE KNOWN STANDING SALTS BY EARLY AMERICAN SILVERSMITHS: BY JEREMIAH DUMMER OF BOSTON, MASSACHUSETTS (1645-1718) BEQUEATHED BY THE LATE CHARLES HITCHCOCK TYLER TO THE MUSEUM OF FINE ARTS, BOSTON

ALTHOUGH the standing salt of American origin is known in only three examples, and although all three were the work of Boston silversmiths around 1700, they do not show an obliging derivation from the English spool-shape salt which has been at Harvard since 1644, and thereby furnish one of those evolutionary links which are naturally dear to the student. In fact, no American example patterned upon the English example at Harvard is known, so that it has no successors on this side of the Atlantic, while the direct origin of the three known standing salts cannot be traced to a definite piece. In design they closely resemble the pair with octagonal bases, made in 1686-87, belonging to the Saddlers' Company. However, the American silversmiths have not carried the octagonal formation up through the stem as in these English examples, but have been content to form a circular body over an octagonal base. It must also be noted that the design of the four brackets that rise from the rim to support the napkin do not have the refinement of line which gives distinction to the English prototype.

Of the three American standing salts the oldest was made by Edward Winslow (1669-1753) and is now in the collection of Mr. Philip Leffingwell Spalding, of Boston. A second of the group was left by the late Charles Hitchcock Tyler to the Museum in Boston last year, and is the work of Jeremiah Dummer. The chief difference between the two is that the Dummer salt has a band of gadrooning on the top which is absent on the Winslow piece. The third of this group is the work of John Edwards

and John Allen and belongs to Mr. Nathan Hayward, of Philadelphia. Like the Tyler specimen, it also shows the gadrooning on the top as well as the base.

Jeremiah Dummer, the maker of the Tyler salt which is reproduced here, was apprenticed to John Hull, the maker of the famous "pine tree shilling," in 1659. He printed the first paper money for Connecticut in 1709-13, and probably engraved the plate for it. He was deacon of the First Church of Boston, served as judge of one of the inferior courts, was in the artillery and held office as a selectman and treasurer of the county. In spite of this active if not consequential public life, he found time to make himself an able craftsman whose work is highly appreciated by collectors to-day. A little two-handled cup by him brought close to five thousand dollars in the Garvan sale several years ago. There is some indication that he himself was a person of affluence for those early times, since there is in existence a brandy saucepan by John Coney which shows the Dummer crest engraved upon it. Dummer's mark may be seen in the photograph of the Tyler salt, on the stem, a JD over a fleur-de-lis in a heart-shaped shield.

TEXTILES FROM THE LOEWI COLLECTION

THE showing of the Loewi collection of textiles from Venice at the galleries of Arnold Seligmann, Rey & Company a short time ago, accomplished its aim of covering a wide range of textile history (from the Coptic period to the eighteenth century) and at the same time of emphasising a period not fully represented in American collections, from the thirteenth to the fifteenth century. From the very beginning of this latter period, and probably of about the year 1200, was a complete specimen of the so-called "Imperial silk" of Byzantium; showing the large double-headed eagle, a piece which is related to the "witch" silk in the museum at Vich. Of practically the same date, but of Western origin, was the long, bell-shaped chasuble of early type, made of black damask with borders in Palermitan gold cloth, from the Church of St. Peter in Salzburg, where it has been, according to the inventory, since the beginning of the thirteenth century. An inscription on the lower edge mentions the name of the Prior, Henrich—*LIANG VESTEM CLARAM PETRI PATRAVIT AD ARAM HENRICH PECCATOR EIUS SIT UT AUXILIATOR*. A bishop's mitre in white embroidered damask and fanons from the same period (twelfth century), come from the same church.

In the group of three Regensburg linen and silk weaves of the thirteenth century was one fragment with gold thread, showing pairs of lions in circles, which came from the tomb of St. Cucufat in Catalonia. Palermo silks of the fourteenth century revealed a strong Chinese influence in their vine and dragon patterns. A half chasuble, of Hispano-Arabic silk, was curious in showing a Christian vestment with four long vertical bands of Arabic inscriptions. Made by the Arabs in Almeria in the first half of the thirteenth century was the handsome fragment of a vestment from the Cathedral of Lérida, said to have been worn by St. Valerius.

The Lucca brocades were naturally as important a record of the Gothic period, as the Venetian—though fewer numerically—in reference to the Renaissance. Among the former was a design in brown, showing double eagles, which were splendidly free in drawing, although placed in proximity with entirely conventional floral and other motifs. Very rare was the early

Lucca brocade of before 1400, which pictured the Annunciation on a blue ground.

The pomegranate motif, which became almost the insignia of the textile art of the Renaissance, is seen in a superb example, a multi-coloured brocaded velvet half chasuble, formerly in the Figgdor collection.

Several Oriental pieces, given Western associations through their history, included an early sixteenth-century Turkish caftan of red brocade, and an over-garment in four-coloured Oriental velvet on a white ground, which were presented by the Sultan Suliman the Great to a Herr von Zedlitz at the first siege of Vienna in 1529.

There were also three particularly beautiful large Persian medallions in velvet, one with figures from a Persian romance and signed Guyat, the others with, respectively, a floral design and scenes from a lion hunt. These three were decorations from the tent of Suliman II., and were captured by King Sobieski of Poland at the second siege of Vienna in 1683.

Among a number of embroideries supplementing the woven fabrics was an unfinished Italian embroidery picture of the early fifteenth century, depicting the Kiss of Judas, and two English panels from an orphrey, of about 1400, showing scenes from the life of Thomas à Becket, Archbishop of Canterbury. These two last were unusually fine in colour, showing the characteristic grape purple and with pure, unfaded greens in the garments of the saint, and a pale cerulean blue introduced into the canopy, which in its type shows a relation to the Nottingham alabasters. One scene shows the saint before Pope Alexander III.; the other, the more interesting, shows his martyrdom before the altar on which the image of the Virgin is most carefully rendered. Unfortunately, the detail of the armed figures, delightful in the original, is confused in a photograph, and, for that reason, its companion has been selected for reproduction here.

ITALIAN ART IN THE JOHNSON COLLECTION

WHEN the temporary removal of the Johnson collection in Philadelphia from the South Broad Street house to the Pennsylvania Museum was mentioned in this department in October, some indication of the extent of the entire assemblage (consisting of almost thirteen hundred paintings) was indicated, and one of its Flemish masters, now reserved for a later showing, was reproduced. The initial arrangement is devoted exclusively to the Italian schools, and now that so many of the pictures of the minor masters of Italy have emerged from a retirement made necessary by lack of exhibition space at the old Johnson house, the Italian section appears in its completeness literally for the first time, an event which has long been desired by students of Italian painting.

It would be unprofitable to go to the Johnson collection for its great names, or at least, for its supreme examples of great names. On the other hand, the collection gives an excellent account of Italian art as a whole. The great masters of Italian painting, when they are represented, are not seen at their supreme moment. But their presence is felt more persuasively in the artists they influenced than it would be in second-rate examples by themselves. Thus one sees the spell of Raphael in the sensitive head of a young man by Andrea del Brescianino, Leonardo in the delightful youth by Boltraffio, and Moroni in the almost better than Moroni portrait of Andrea Bandini, by Ridolfo Ghirlandajo. Among the earlier pictures, there is, for example, no Orcagna, but his influence is seen in the very fine *St. Peter in Prison*, by Giovanni da Milano; and while Fra Angelico is absent, there is one of the most charming works of that anonymous painter who takes his name from the Nativity at Castello, in whom both Fra Angelico and Baldovinetti may

be discerned, and who consequently sings in the most lyric strain of Florentine composing.

In reference to Siense painting, a master of the first rank stands in the immediate forefront in Pietro Lorenzetti, whose gold-clad Virgin in his monumental style is dated, according to Mr. Berenson's catalogue, not long after the Arezzo polyptych of 1320. In the polished perfection of graceful detail in Vecchietta's predella of the *Marriage of the Virgin* and the *Visitation* there is a close approach to Sassetta's narrative charm.

In the Roman school a *Nativity* of the school of Cavallini has the portentous solemnity which grew out of the Byzantine formula when to it was added the emotional conviction with which the thirteenth century recounted the hieratic theme. Umbrian art, provincial, earnest, persuasive, contributes a four-panelled predella, the *Visitation*, *Nativity*, *Adoration of the Child*, and *Flight into Egypt*, appealing in its reverent sincerity. This, which was anonymous when Mr. Berenson prepared his catalogue, he has since declared very probably the work of Arcangelo di Cola da Camerino. A rarely gifted Umbrian of a later period, Luca Signorelli, is represented in an *Adoration of the Shepherds*, singularly fresh in gesture and incident and quite unaffected by the monotony of a frequently recounted theme. A *Head of*



ENGLISH EMBROIDERED PANEL FROM AN ORPHREY
CIRCA 1400 : SHOWING THOMAS À BECKET RECEIVING
THE BENEDICTION OF THE POPE : LOEWI COLLECTION

a *Youth* by him is filled with Signorelli's individual qualities and has his like, according to Mr. Berenson, "in the *Uffizi Epiphany*, in the Monte Oliveto fresco representing the meeting of St. Benedict with Totila, and in the Louvre *Adoration*." It should be dated, he says, around 1510.

The Venetians are seen in Vivarini's panels of St. James of Compostela and St. Francis, of about 1470, and show a conscious dependence on the sculptural. The handsome youth, with glancing gaze, who was painted by Antonello da Messina, is one of the great works of the entire collection, so limpid in its purity that one thinks of Vermeer rather than Antonello's immediate contemporaries. That rare Greek spirit born out of time, Cima da Conegliano, with his *Silenus* and a *Bacchic Faun*, maintains an authentic link with the pagan world. These two panels, with the *Bacchus and Ariadne* of the Poldi Pezzoli Museum in Milan, are probably the parts of a casket.

The most excellent Crivelli *Pietà* has for some time been on loan at the Museum, as well as the even more famous Botticelli predella, showing scenes from the life of Mary Magdalen, which Mr. Yukio Yashira has united with the *Convertite* altarpiece in the collection of Lord Lee of Fareham. This, if not entirely from his hand, is so closely associated with him as to share in his full glory. Botticelli's portrait of Borenzo Lorenzo, professor of logic, physics and medicine at the University of Pisa, shows his far more objective style and is an example of his unrestrained perfection.

THE EARLY AMERICAN GLASS CLUB'S EXHIBITION

THE Early American Glass Club seems to be the most active organisation devoted to any one phase of Americana. Through its frequent meetings over a wide locale, collectors have an opportunity to show their "finds," and discuss problems of age, type and authenticity in what is, strangely enough, a still baffling field, considering that it relates to the by no means distant past and to a region which is manifestly familiar. The latest event arranged by this organisation proved to be the most

successful up to the present time—a loan exhibition to which forty-one collectors contributed at the American-Anderson Galleries in December.

It was noticeable that the interest in "pressed glass" appears to be dwindling, for little of it was shown, while emphasis was placed on early blown glass, section-mould glass, the prized lacy Sandwich type, and particular effort was made to give some account of lesser-known factories. Mrs. G. D. Webster, of Manchester, Vermont, offered a group of Vermont pieces which

represented a particularly dark field so far as knowledge of the personnel of the Vermont factories is concerned. The glass of Stiegel type shown by Dr. W. T. H. Howe, of Cincinnati, included a blue panel vase, with swirled effect, which is possibly unique. The special connection between Stiegel glass and that from the Ohio factories is traced in the foundation of the factory at Zanesville, Ohio, by a worker from the Mannheim factory of Stiegel, in New Jersey. Among the lacy Sandwich glass lent by Mrs. Charles W. Green was a complete table set in miniature size, and a number of compots, one of the rare types, of which she showed some dozen varieties. Mrs. S. Elizabeth York showed some overlay glass lamps, the only ones in the exhibition, and W. M. Van Winkle included three rare footed bowls among his section mould pieces.

Collectors of glass have by this time resolutely set their disapproval of attributing pieces definitely to the Stiegel, Wistar or Cambridge factories, after the more sanguine

fashion of a period not so remote. The fact that the provenance of a piece of early American glass is as elusive as that of a Sung painting or a Gothic sculpture adds to the zest of collecting, and opens up an unconquered field to the scholar, which the Club is attacking with praiseworthy open-mindedness. At present, a theoretic knowledge of the factories of Vermont, southern New Jersey, New Hampshire, New York and Ohio, often proves sadly inadequate when confronted with the actual specimen. Records being as scarce as they are, points of style must be studied as searchingly as the system inaugurated by Morelli in reference to Italian primitives. Since the field to be mastered lies not so far in the past it is probable that it will one day be satisfactorily charted.



HEAD OF A YOUTH BY LUCA SIGNORELLI JOHNSON COLLECTION
ON LOAN AT THE PENNSYLVANIA MUSEUM OF ART PHILADELPHIA

NEW BOOK REVIEWS

MORE ABOUT BRITISH ART

BRITISH PAINTING

By C. H. Collins Baker, Surveyor of the King's Pictures,
and Montague R. James, Litt.D.

(The Medici Society, London, 30/- net)

256 illustrations.

AMONG the many books dealing with the subject and coinciding with the Exhibition of British Art at Burlington House, Mr. C. H. Collins Baker's comprehensive survey must be commended as the work of a scholar whose exceptional experience and finely trained judgment can be relied on implicitly. He is the safest of guides; there is no guesswork nor hazardous supposition as in so many venturesome books launched in the hope of catching a favourable breeze. Mr. Collins Baker's knowledge is based upon years of research and, as would be expected of the former Keeper of our National Gallery, in daily contact with many of the greatest masterpieces of the world, it is keyed to a fine point of understanding that would be difficult to match. Beginning with the scanty records of the Tudor period, Mr. Collins Baker develops his theme in brilliant fashion throughout Georgian and Victorian days, ending with an emphatic full-stop on a still-living representative of the great traditions in the person of Wilson Steer. The 256 illustrations, of which twelve are in colour, have been selected with scrupulous care, and illustrate the progress of painting in England admirably. The only lapse is the doubtful Morland on Plate 81. Dr. Montague James has supplied an illuminating account of the beginning of painting in England as a first chapter.—H.G.F.

A SHORT ACCOUNT OF BRITISH PAINTING

By Charles Johnson

(Bell, London, 3/6 net)

MR. CHARLES JOHNSON'S ability as a cicerone is known to many of our readers. His adroit survey of the Burlington House Exhibition in our last issue, though necessarily written ahead of the event, supplied additional testimony to his powers in this respect. The attractive little volume under review may not be a guide to the Exhibition, but since it refers to more than 200 works on view there, its utility as a companion needs no stressing. It is, moreover, a readable book, for Mr. Johnson's style is alert and pleasing, while his comments are on the whole both sound and well informed. That his criticism avoids the deadly seriousness of so many writers of to-day is well shown, for instance, in his allusion to the "unconscious humour" of James Ward's *Bull Fight* (V. and A. Mus.): a point which, though true as regards the negligent attitude of the old man watching the furious conflict, is very frequently overlooked. In Mr. Johnson, moreover, we have an author who is unafraid to trounce the shallowness of Lawrence at his worst, though he is ready enough to distinguish between the gold and the dross in Lawrence's *awre*.

Points inviting discussion are mostly such as have been adopted by other writers of recent works on English painting:

Zoffany's birth date, for instance; a somewhat unnecessary caution in describing Margaret Gainsborough as being of "mysterious parentage"; and an easy tendency to give the *Wilton Diptych* to the French. An allusion to the subject of our frontispiece as Sir "William" Unton is, of course, one of those slips that may overtake any busy author; but is it not a trifle harsh to blame Cox for being "accidental" in his work?

Such matters apart, there is, as previously indicated, much to be admired in Mr. Johnson's treatment of a theme most difficult intelligently to condense within the limits of a handy volume. Written with quiet assurance and eschewing idle theorising, it deserves to win the approval of a large body of visitors to the Exhibition, to whom its full index will be an additional recommendation. It seems fair to mention, as Mr. Johnson does himself, that this is no mere abridgement of his *English Painting from the Seventh Century to the Present Day*, but a complementary work containing those "differences of emphasis" and occasional alterations of judgment which inevitably attend a constantly expanding experience.—F.G.R.

A SHORT HISTORY OF ENGLISH PAINTING

By Eric Underwood

(Faber & Faber, London, 7/6 net)

MR. UNDERWOOD attempts to cover the whole field of English painting, from the seventh century to the present day, in two hundred and fifty octavo pages. Many people will find his account useful, though it is idle to pretend that it is altogether satisfactory, or that he has overcome all the obvious difficulties of such a task. The effect of those of his chapters that deal with a large number of secondary artists is rather scrappy, and the brief notices of the painters concerned sometimes give the reader no real hint as to their quality. Rowlandson, for example, has three-and-a-half lines, and those contain no suggestion that he was one of the greatest English draughtsmen. Certain points are well brought out by Mr. Underwood—as in what he says of English influence upon the style of Van Dyck. Other points, however, are missed. There is no mention, for instance, of the extremely interesting beginnings of landscape painting in the seventeenth century—such as Streater's pleasant oil of *Boscobel* at Hampton Court, or the drawings of Francis Place and other English followers of Hollar. Nor is there any discussion of the pseudo-classical movement associated with the work of the early Italian members of the Royal Academy. These things have considerable historical importance, and, if space was limited, might well have been given preference over notices of certain very young painters of to-day, who are scarcely yet entitled to a place in a "history." On a few small matters of fact, Mr. Underwood is open to correction, though, if he errs in giving the date of Zoffany's birth as 1733 (instead of, probably, 1735), he at least does so in company with most of the standard books of reference. But Girtin is generally (and rightly) said to have been born in 1775, not 1773, and so was not "two years senior" to Turner, but of the same age. Nor should the

exploded legend that Alexander Cozens was the natural son of Peter the Great be repeated at this time of day. In his introductory chapter, Mr. Underwood makes some good remarks contrasting the English and French characters as expressed in painting. The illustrations are on the whole well, and not too conventionally, chosen. But might there not have been given a better mid-seventeenth-century portrait than Robert Walker's *Cromwell*, which the author himself criticises severely (and quite justly) in the text? A good Dobson or Cornelius Johnson would have represented the period more suitably.—I.A.W.

A SHORT HISTORY OF ENGLISH SCULPTURE

By Eric Underwood

(Faber & Faber, London, 10/6 net)

THIS book is one of several which have recently been published to catch the eye of people convinced by a visit to the Royal Academy Exhibition that there really is such a thing as English Art. In a preliminary chapter, "What is Sculpture?" the author gives an account of the processes involved in the production of a stone carving and a bronze figure sufficiently full for the general reader. The subject is then divided up into the obvious groups—pre-Conquest, Romanesque, Gothic, Nicholas Stone and his followers (which takes him well into the seventeenth century): the sculptors of the next hundred years—Gibbons, Cibber, Rysbrack (whom he curiously spells Rysbrach) and Roubiliac; Banks, Nolckens and the neo-Classic Flaxman; the Victorians; and the Moderns. There are also a bibliography and appendices containing lists of monuments in St. Paul's Cathedral and Westminster Abbey, and the statues in London. Readers with leanings towards archaeology will probably feel that in a book of nearly 200 pages more than ten should have been given to Romanesque sculpture and less than a hundred to the art of the nineteenth and twentieth centuries. But this book is not for the archaeologist; it contains no original research and it is marred by many serious mistakes. In the captions of the forty-eight plates, four of them are wrong—and four of the illustrations are taken from casts without the fact being stated (the Chichester panel of Christ in the house of Martha and Mary is from a cast made over seventy years ago, when the fragments were wrongly pieced together, and the cast of the Eleanor monument in Westminster is incomplete). Again, he states that Cibber's figures for Bedlam are in the Victoria and Albert Museum, whereas they are in the London Museum; that the same sculptor's *Boy with the Bagpipes* is mentioned by Defoe; that the colour of old leadwork is due to the intentional addition of silver; and that Hubert le Sueur was "the pupil of the Italian painter, Jean de Boulogne (1591-1634)," instead of the sculptor Giovanni Bologna (1529-1608), and that no carving is known by him in spite of the fact that there is his fine marble bust of Charles I. at South Kensington. In addition, the dates of the birth and death of le Sueur are both wrongly given.

In a short work like this, even if it is frankly only a compilation, there seems no excuse for these or any of the other mistakes to be found.—R.P.B.

CIVIC HERALDRY OF ENGLAND AND WALES

By C. W. Scott-Giles

(Dent, London, 18/- net)

THE compilation and issue of this book are fully justified by the remarkable increase during the last few decades of heraldically decorated institutions. Every little borough, every council now expects to have the right to bear arms, and outside the Herald's College the vast mass of material which this demand

has brought into being is inaccessible to either the casual or the studious enquirer. Old standard authorities, such as Fox-Davies' *Book of Public Arms*, are not only out of date, but embody merely a fraction of the information which should be available.

Whether this book will do more than inspire other mushroom civic growths with a desire to become armigerous is doubtful. But the author has patently devoted much time and care to the garnering of his materials, in consulting the best authorities, and illustrating the results of his researches with old and modern drawings, engravings from seals, from civic regalia and other sources.

Apart from the actual descriptions of arms, crests and supporters—crests in relation to civic arms are sheer nonsense, for how can a corporate body wear a helm?—carefully documented histories of the arms, and an analysis of the significance of the charges which on occasion verges on the Elizabethan, a fault not of the author but of the Heralds responsible: Mr. Scott Giles, in several preliminary essays, furnishes his readers with much useful information regarding the history, development and symbolism of his subject.—C.R.B.

MODERN SCULPTURE: ITS METHODS AND IDEALS

By Herbert Maryon

(Sir Isaac Pitman & Sons, London, 30/- net)

THE experiments of the Moderns since the War have created so much interest in, and quarrels about, sculpture, that yet another work on the subject, even of the ample proportions of the present one, is not unexpected. The author records in a preface that his researches, especially in the northern capitals of Europe, were much facilitated by a grant made by the Research Committee of the University of Reading. This may, perhaps, account for the fact that the number of illustrations of the work of such northern sculptors as Milles and Vigeland is out of all proportion to the importance of their art. But it is obvious in other ways that the real interest of the volume is concerned rather with academic art than with the advanced school, whose value is so difficult to assess. The book is, however, original in that, after discussion with sculptors in many countries, the author has been able to group sculpture of the nineteenth century up to the present day into a series of "eight principal groups, each dominated by some primary aesthetic aim." To each of these aims a separate chapter is devoted. Many readers will consider the most important of these to be that entitled "Carving for its own sake," in which the merits of modelling *versus* carving are considered. It is, however, clear that the author's own preference is for carving from a full-scale model, which, for the modern, is a pernicious habit. There is, however, a sympathetic analysis of Epstein's figures of *Night and Day* on the Underground building at St. James's Park, and the author lays his finger on the most vulnerable point in certain types of recent work:—"In the search for sculptural form I believe the true line of approach to be generally through forms which are not human. There are wonderful shapes to be found in birds and fishes * * *. But why should we employ the human figure, which has characteristic forms, as 'material' for works which ignore or degrade these forms?" One mistake may be noted—the "ironstone" in which Fig. 33 is carved is a soft clayish substance and not "haematite," which is uncarvable and can only be cut on the wheel.

The illustrations, to the number of 354, have been collected from almost every source, and they show how widely spread have been the author's studies—always, it must be stressed, with a bias towards conservatism.



FLYING THE KITE : BY DAVID COX
LENT BY MR. F. J. NETTLEFOLD TO
THE BURLINGTON HOUSE DISPLAY



THE TRIBULATIONS OF A BARONET

By Timothy Eden

(Macmillan, London, 7/6 net)

The Tribulations of a Baronet, an intimate character study of Sir William Eden, by his son and successor, is interesting as showing how a man of rank, wealth, and talent, good-natured and generous, could make a creditable use of all these advantages, yet leave no permanent mark behind him. Sir William was a dead shot, a fine horseman, and, perhaps, the best amateur boxer of his time. Mastery in such robust sports would seem to suggest a man without nerves, but on the contrary he was very highly strung; he was roused to outbursts of passion at a barking dog or a boy whistling, and suffered intolerable annoyance from incidental noises, sights and smells, which a normal man would have passed unnoticed. All this may have arisen from his artistic temperament, which showed itself not only in the good taste which so many rich connoisseurs acquire, but in original expression of a high order. Probably had not Sir William been a rich baronet and brought up with the idea of taking the position of a country gentleman, he would have achieved fame as a painter. His water-colours—he does not appear to have worked in oil—were small, but they were perfect in their way and won high commendation from the best critics; for the baronet was a good draughtsman, had a sensitive eye for colour, and an instinctive feeling for composition. He used the latter in laying out his grounds and arranging his environment. A man of exuberant moods, he seems instinctively to have preferred a classical setting, low toned and tenderly harmonious in its colour. Sir Timothy Eden has given a vivid picture of his father, and without disguising his faults has enabled the reader to appreciate his talents, generosity and good nature. It was unfortunate for Sir William that the incident in his life which attracted most attention was the law-suit forced on him by Whistler. That artist deservedly lost it, for he had neither moral nor legal justification for his conduct in disfiguring a picture for which he had received and retained the payment. Whistler's book on the subject gave a prejudiced and unfavourable view of Sir William, which it may be confidently hoped will be dissipated by the present work.

A HISTORY OF EVERYDAY THINGS IN ENGLAND—Vol. III.

The Rise of Industrialism, 1733 to 1851

By M. and C. H. B. Quennell

(Batsford, London, 8/6 net)

This third volume of Mr. and Mrs. Quennell's *History* has been eagerly awaited by their admirers, both young and old. And they will assuredly not be disappointed. In very many ways it is the best of the three. This is not to say that its predecessors were lacking in scholarship or that the authors' ability to present the results of their labours in a pleasant and vivid manner was not complete. But in dealing with the "everyday things" of the earlier periods, archæological reconstruction, often based upon seemingly very slender evidences, of necessity played a very large part. In the present volume, where the authors are dealing with the things that our grandfathers and great-grandfathers saw and maybe used, institutions and buildings with which they were familiar, costumes that they wore, no such necessity exists. If the objects themselves no longer survive—and very many of them do—if the practices have fallen into abeyance, such a vast quantity of material, both pictorial and printed, is to be discovered that the embarrassment is that which comes from the hard task of selection.

The period covered by this volume is one of peculiar fascination.

It possesses just that charm for the historian of modes and manners that the "by-gone," as opposed to the antique, holds for the collector. It is an age that we ourselves never knew, but it is one that those whom we knew, knew when they were young.

In a series of nine chapters written with knowledge and humour, the whole of the mechanism of modern life is traced from its rudimentary beginnings, its inspiration in the fertile brains of a few individuals to its present complexity. Every aspect, agricultural, industrial or commercial, every institution, crime and punishment, sanitation and medicine, clothing and material, means of locomotion and the necessities of life, are all passed in review, and are treated with the same thoroughness and illustrated with the same competence and sympathy.

Excellent as is the authors' text, their illustrations are even better. They have very properly made an extensive use of contemporary materials, but the greater proportion of their pictorial matter is their own work, based upon old sources or drawn directly from surviving objects. And this book, it may be said, is one of the few in which the results have fully justified the editing of old pictorial materials, a risky process which in general negatives any possible value of the text.—C.R.B.

ENGLISH POTTERY AND PORCELAIN

By W. B. Honey

ENGLISH NEEDLEWORK

By A. F. Kendrick

(The Library of English Art, A. & C. Black, London, each 7/6 net)

To collectors, Mr. W. B. Honey's name on the title-page of this work on *English Pottery and Porcelain* is an indication of its authenticity. Commencing with mediæval pottery, the gamut of English ceramic history is surveyed, not excepting the productions of the most individual modern potters. Between these poles, of course, there lies a deal of country, with all manner of pitfalls for the unwary. But Mr. Honey knows his subject far too well to be entrapped. Unlike those writers who spice a good deal of ill-digested "book learning" with a few effective seeming rules-of-thumb, he handles his material in a way that tells unmistakably of untiring personal research, and also of a very wide experience of the most recent developments of expert knowledge in other quarters. As a result, *English Pottery and Porcelain* embodies a mass of authoritative information which cannot fail to be of value to anyone desiring a reliable general history of the subject. Unfortunately, not all the writers on English ceramics who are worthy of credence have also a fully adequate command of English prose. This is a charge which can never be levelled against Mr. Honey, whose shrewd comments are delivered with a fluency that does not admit a doubt as to their exact meaning. Equally for its consideration of the products of the great English factories and of those that cannot be so allocated, his latest book, with its carefully chosen illustrations, is entirely to be recommended.

Appearing in time for the Exhibition of British Art at Burlington House, this volume will doubtless meet with a full measure of appreciation, and the same applies to the companion volume on *English Needlework*, by Mr. A. F. Kendrick. Here again we have a comprehensive survey of the subject, and, unlike many books dealing with embroidery wherein minute description of stitchery seems to be considered the beginning and end of the matter, Mr. Kendrick presents an historical narrative of the growth and use of needlework in the British Isles. He shows how, from age to age, the designs chosen, and the materials wherewith and whereon they were executed, varied according

to the fashion and opportunities of the times. Thus in Anglo-Saxon days, when all ground fabrics were of a homely character, the grandeur of a garment depended almost entirely on the beauty and profusion of the needlework with which it was covered, and a very high standard was attained. Then comes a break caused by the Norman Conquest, nor was the definitely national element regained till it found expression in the world-famous *Opus Anglicanum*, which was, for the most part, worked upon a linen ground so as completely to cover the material. With the freer importation of rich cloths and velvets from Italy, beginning during the reign of Richard II., and steadily increasing in volume, the character of the designs changed. The needlework was fast becoming merely an additional embellishment, the ground being of equal importance with the embroidery. This, coupled with confusion caused by the Wars of the Roses, led to some falling off in execution, which was not altogether remedied till affairs grew comparatively settled once more under the strong rule of the Tudors. Then embroidery again reached a peak of perfection, but whereas in past times many of its finest examples were to be found on vestments and altar housings, the Tudor workers excelled in book bindings, secular hangings, and dresses. Under the Stuarts, the increasing demand for satins and silks as ground materials again altered the uses of embroidery. One of the most distinctive features in the course of that century was probably the *naïve* stump work—as peculiarly English a development as at an earlier time had been the Perpendicular style in architecture—of which various pedigreed examples are cited by Mr. Kendrick. After that the tale continues with the introduction of *chinoiserie*, the increased taste for samplers, the coming of calicoes and cottons, to the later vogue for needlework pictures, usually copies of paintings, so popular in the eighteenth century, of which Miss Linwood's works afford outstanding examples. Thence we pass from the laborious profusion of Berlin wool work to the destructive influence of machinery, and, finally, to the modern revival, in the commencement of which William Morris and Walter Crane played an important part. The book contains numerous suitable illustrations, though the underlines are not always quite as informative as they might be. Incidentally, who is "Lord Harmsworth"?—G.E.R.

THE RUDIMENTS OF FIGURE DRAWING

By Rowland W. Alston

With a Foreword by Professor W. G. Constable,
M.A., F.S.A.

(Sir Isaac Pitman & Sons, London, 15/- net)

This book should prove invaluable to teachers and students of figure drawing. Some of the theories as regards composition and chiaroscuro are not new, but they have seldom been more ably expressed. On the other hand certain other hypothetical points of view may be best described as highly ingenious, and it is doubtful if some of the greatest masters of draughtsmanship ever troubled their heads about the complicated abstractions propounded in Chapter VI. As Mr. Alston remarks:—"In the hands of Leonardo the pencil is a scientific instrument with which he investigates nature. Now we employ more exact and more complex tools in the pursuit of knowledge." Much useful information may be gathered from the pages of Mr. Alston's book, and the illustrations, whether exemplifying graphic form or composition of groups, are expressive and to the point. A word of warning as to squaring up is not unneedful. "Squaring up was the usual practice of the old masters, but it should not let drawing become mechanical." This is only too true. As many have discovered to their cost, a design which appears absolutely right in the sketch is often apt to become tame and hopelessly out of proportion when enlarged

through the medium of squaring. Then much revision is needed. Professor Constable in an excellent *Foreword* sagely remarks on the different conceptions of drawing, as for instance: "I am not too sure that Nicholas Hilliard, an outstanding master of miniature painting, that peculiarly English art, would by Renaissance standards be counted a draughtsman." His preamble concludes with the following appreciation: "But if, by my standards, your book may not teach the student the whole of what drawing is, it is (so far as I know) unique in trying to teach him what it is not. Therein lies, I believe, its great value."—F.R.

STUDIES IN WATER-COLOUR

With Forty-nine Colour Plates and many other illustrations

By Leonard Richmond, R.O.I., R.B.A.

(Sir Isaac Pitman & Sons, London, 21/- net)

THE modern art student, no matter what branch of art he adopts, is happy in the literature at his disposal, for in so far as art can be taught by the printed word and apt illustration he has always teachers, themselves able practitioners, at hand. Mr. Richmond is already known as an illuminating writer on the art he practises, and in none of his previous works has he reached a higher level of instructional value than that attained in his present study. Many of his *obiter dicta* might usefully be illuminated and framed as æsthetic "texts" for students. The average student, Mr. Richmond holds, has too much reverence for nature and for famous artists, and he bids the young artist look and think for himself and leave intricate detail to the camera. Not, of course, that he is in any sense an anti-representationist, but that he would have his pupils imitate neither nature nor artists. His technical advice, particularly his condemnation of indecision in handling water-colour, and his advocacy of large brushes and a plentiful use of clean water is always sound. But the real value of the book lies in its plentiful illustrations in which, so far as example can preach, he demonstrates how his theories work in practice. Particularly effective are the reproductions of pictures in various stages of composition, and those in which the same scene is shown painted in strong colour and in more delicate hues. With regard to the latter, Mr. Richmond points out the peculiar value of each method, and the mental relief afforded when, after a long spell of painting in strong colour, a more delicate technique is employed. The book, indeed, may be warmly commended to students who are acquiring the essential elements of water-colour technique as a valuable guide, and to older practitioners as a work full of matter worthy their notice. The coloured plates are admirably illustrative of the technique that went to the making of the originals.

INDIAN INDIA

By C. W. Waddington, C.I.E., M.V.O.

(Jarrolds, London, 18/- net)

Indian India, as a title, may at first glance suggest a mere redundancy, but in the one connection where, by custom, it is legitimately used, the adjective emphasises a great contrast. Westernisation proceeds apace in British India: it is patent in the wares of the bazaar, in changing taste, in clamorous demands for new methods of government. In the Native States, so justly described as Indian India, things are different. Irrigation, sanitation, and schools are to be found there also, but as yet they have not ousted tradition. The hereditary monarchs still rule as their forefathers before them, if on a basis of benevolent despotism: the craftsman still plies his calling, sheltered

by their patronage : the mediæval spirit lingers on, preserving the key to ancient India and, perhaps, providing the key to the India of to-morrow. As Sir Claude Hill points out in his interesting foreword, Mr. Waddington is well fitted by his long travels and experience to describe this—relatively—*terra incognita* : and his pencil sketches, with which the book is generously illustrated, considerably enhance the value of the text.

In no sense a comprehensive survey of the States, the work is rather a pictorial narrative of Mr. Waddington's own wanderings, supported by brief but informative accounts of the various principalities in which the buildings depicted stand. It thus supplies a background to many well-known figures—such as the late Sir Partab Singh, and the present Maharaja of Bikanir—sometimes embellished with personal anecdotes of the princes. The author holds decided views on most subjects and adds piquancy to his writing by the fearlessness with which he expresses them : producing, in all, a book which should possess a wide public appeal.—B.B.

MASTERS OF THE COLOUR PRINT. No. 9— ELIZABETH KEITH

(The Studio Ltd., London and New York, 5/- net)

HERE is the warm colour and glamorous atmosphere of the Far East of repute—of Japan, China, Korea, captured through wood and metal on to paper by the skill of a Western artist. Miss Elizabeth Keith, an Englishwoman of Scottish descent, goes on a visit to Japan. There she discovers the inspiration of her art : she draws, she paints. The ever-changing panorama of life in this Eastern land brings out and nourishes a talent which her native environment failed to arouse. Her work appeals to the Japanese themselves ; from that it is but a step to its reproduction by traditional methods on to the wood-block. This means of expression carries all before it with Miss Keith, and so we find her mastering its technique herself. Just how far she has advanced in the art of colour printing from wood and metal may be seen from this ninth volume in The Studio's series of "Masters of the Colour Print," in which the most attractive print is *Hong Kong*. Here the artist has given more rein to her imagination and paid less attention to accuracy of detail, with the result that this subject possesses a colour fluency which is lacking in other prints. Examples of Miss Keith's later work must be seen, however, to form a just conception of her work.—J.R.F.T.

HENRY SCOTT TUKE, R.A., R.W.S. :

A MEMOIR

By Maria Tuke Sainsbury

(Secker, London, 12, 6 net)

THE strong sincerity so apparent in the art of Henry Scott Tuke is on a par with his engaging personality. Essentially an open-air man, he worked without ostentation, but definitely to satisfy his own ideas of excellence. Beyond this he had but two ambitions. These, as he informed the writer of this review—a privileged friend—were to become a member of the Royal Academy and one of the great Water-Colour Societies. Both of these distinctions he achieved. The memoir by his sister is an interesting record. It "seeks to provide that personal background against which his work must be understood. He was brought up by the sea, lived all his life by it and sometimes on it. His was not an exciting or even a very eventful life, but it was a full life, lived in the sun and wind and rain, with the broad horizon before his cottage door." The family tree concerns the family : the importance of the record, as far as art lovers are concerned, is that Tuke kept a diary from 1875

to within a few weeks before his death in 1929, and from this diary is compiled the present book. The numerous illustrations are representative, and it is an interesting point to note that of the portraits of Tuke which are included, all fail to rival the breezy excellence of the self-portrait, reproduced in colour, which appears as a frontispiece to the volume.—F.R.

THE RENAISSANCE IN EUROPE

By Trenchard Cox

(Methuen, London, 6/- net)

THIS brief guide to the Renaissance treasure of London should be quite popular. Having conveniently fixed the limits of that supercharged epoch at 1400 and 1600, it introduces the general reader to the truly remarkable amount of Renaissance material of every kind assembled for public enjoyment in the capital. Sculpture, painting and the minor arts are treated chronologically and by schools in separate chapters, every personality of importance—if represented in London—being considered in turn, and assessed according to conventional standards of merit in an enthusiastic, readable, if uncritical survey.

This is the first of a series of six volumes designed to advertise London's vast heritage from the artistic past, and to stress the unequalled chances offered in our national galleries and museums, in public buildings and in the streets of the Metropolis for the study of the finest products of almost every phase of human endeavour. If in succeeding volumes attention could somewhere be drawn to the invaluable system of free lectures now long established in most of the institutions supported by Government, the public would surely be the gainer.

Inexorability of judgment would be misapplied to a work of popular reference ; and, indeed, it is probably of moment to but an eccentric few that, as was revealed a few years ago, El Greco was born in 1541, not 1545. At the same time, in view of the peculiar topical interest, it would be pleasing to know on what authority Mr. Cox states that Holbein the younger "kept a studio in London, where either he or his pupils made versions of his pictures."—H.I.K.

TAPESTRY, THE MIRROR OF CIVILISATION

By Phyllis Ackerman

(Oxford University Press, 21/- net)

THE word "tapestry" is variously used. By it some designate a type of embroidery used for upholstery, and even one or two famous pieces of needlework like the Bayeux Tapestry are thus miscalled. Others would confine the name to the large woven hangings made in many European countries to decorate the walls of castles, *châteaux*, palaces, and great houses. This last is a restricted use of a word which really indicates a type of weaving, for tapestry woven fabrics have long been made by various nations literally from China to Peru. The authoress can thus treat "tapestry" as she pleases. She writes of the tapestry woven fabrics of Egypt, China and Peru, made for quite other purposes than those of the European tapestries *par excellence*. She writes of some embroideries. She is much interested in some groups of the large European hangings, that are usually called tapestries, though certain classes of tapestry woven fabrics which have played an important part in the general development of culture, such as the tapestry woven rugs of Eastern Europe and the Nearer East, are disregarded. The book, though published by the Oxford University Press, is thus not a general handbook for the serious student, who will find the notes and the bibliography, short though it is, much more to his purpose. It could have been made a useful handbook on tapestries in the narrow sense of

the word if all extraneous matter about embroidery and the psycho-analysis of certain historical characters had been excluded. The style of the discursive passages which have nothing or little to do with the subject can be seen in the following :—

"John the Presbyter, a Jew, nerves vibrant and close to the surface of a thin, pale skin, sat on the Island of Patmos . . ."

"Henri III. himself was a cyclothymic neurotic, with such typical symptoms as vegetonia . . ."

"Such a psychopathic constitution might, in another age, have produced another personality."

The book is not free from error, and the student should verify the statements, names, and dates. One finds Kleopus for Kleobis, Kydippus for Kydippe, and Alberino for Alberoni, and some classical names are put in a French dress, as Theagène. Rubens and William Morris are rather hardly treated, and the reading of the decorative lettering into artists' names is a hazardous matter. The two best chapters are those on guild regulations and on famous collectors and collections, but the *Joyeuse Entrée* seems misunderstood. Of the forty-eight plates in half-tone, some are good, but a few are rather blurred. One of the pieces figured is not above suspicion.—A.W.

CORPUS DELLA MAIOLICA ITALIANA, I. LE MAIOLICHE DATATE FINO AL 1530

Edited by Gaetano Ballardini

(La Libreria dello Stato, Rome, Lire 80)

AN unnamed author quoted in this book (I believe it was Emile Molinier) once said of the Italian scholars that while they intensively and voluminously studied the written documents relating to maiolica, they were ignorant of the monuments, the actual works. To this it might have been retorted that in Italy the monuments were not to be found. Commendatore Ballardini, in his introduction to this book, sadly recounts how in the eighteenth century, and even earlier, the exodus of the finest maiolica had begun, with the eventual result that to-day, out of the two hundred and fifty-five pieces known to bear dates before 1530, only thirty-seven are in Italy itself. And of the collections then formed in foreign countries he holds that those of London comprise as much as all the rest of Europe together. English scholars have been worthy of this great possession, and it is scarcely an exaggeration to say that the scientific study of maiolica owes everything to the successive labours of Sir Charles Robinson, Drury Fortnum, and Mr. Bernard Rackham. Under the present Italian government strenuous efforts are being made to provide "a fitting national contribution to the study of this and other arts, and at the same time to publish to the world, as a record of the national achievement, the whole body of Italian work in this field. In the book here reviewed, the first of a series to be published by the Italian State, are reproductions, thirty-four of them in colour, of all the known dated specimens of the best period, some 255 in number. The reverses as well as the fronts are given, and the reproduction is on the whole excellent, though in some cases rather small in scale. One regrets, for example, that so glorious a masterpiece as the great Ragnolis panel in the Cluny should be reduced to a disc less than three inches across. The compilation has been carried out by Commendatore Ballardini, of Faenza, who is widely recognised as the leading Italian authority on the subject. The aforesaid Italian scholars of an older generation, immersed in the copious written documents, and blinded, often enough, by local patriotism, were unable to obtain a broad general view of the evolution of the art. Continuous records of potters (of sorts), going back into the Middle Ages, are to be found in the archives of almost every Italian city, and it was tempting to assign some of the fine painted maiolica to them, even if proof were entirely

lacking. It is a great merit in Commendatore Ballardini's introduction that he has given a balanced account of the development throughout Italy of this art of maiolica-painting, tracing the succession of archaic, "severe" and "fine" styles, and sketching the social and economic conditions under which the potters worked. While distinguishing the several local Faentine, Umbrian, Tuscan and Durantine (or Urbino) schools, he is fully aware of the extent and rapidity with which these local styles were taken up elsewhere in Italy, often enough by the migration of artists. This is commonly ignored, and styles come to be regarded as the exclusive property of the factory which invented them. The Urbino *istoriato* style, for example, was adopted at practically every Italian pottery of note. This circumstance, coupled with the rarity of marked specimens, makes the study an extremely difficult one. Even the marked pieces are likely to be misleading, since signing was unusual (at all events in the earlier period) and was most likely to take place when an artist was working temporarily away from his home. The risks of basing a classification on rare inscriptions such as "*Fata in Forli*" are obvious. It is psychologically hard to explain why a Forli artist should suddenly decide to mark in this way a quite ordinary piece; but easy to explain it as the mark of an artist working there exceptionally.

There is no room in a brief review to take up the many questions raised in Commendatore Ballardini's individual attributions. One group, however, is of such general interest as to call for special mention. "Maestro Giorgio Andreoli" is perhaps the most famous name in Italian maiolica, though the work attributed to him is by no means the finest of his period, and Mr. Rackham has shown that even the ruby lustre on which his fame chiefly rests was used at Deruta before it was taken up by him at Gubbio. Moreover, it has for some time been apparent that a great deal of the earlier work with his signature was not made by him at all, but only sent to him (for the most part from the not-far-distant Castel Durante) for lustre to be added to it, not always to its advantage. It seems, in fact, probable that the contemporary fame of Maestro Giorgio was due to his monopoly of the ruby lustre. Commendatore Ballardini, in denying him anything but the lustre additions on most of his signed work down to about 1525, has gone farther than any predecessor in depriving him of his most famous pieces. It would come as a shock to most people to learn that the "Three Graces" dish at South Kensington was actually made and painted at Faenza; but this is what Commendatore Ballardini suggests, wrongly, as I think. Some years ago I noted a dish dated 1520 in the Dutuit Collection in Paris which bears Maestro Giorgio's signature in blue, and is thus shown to have been made as well as lustred by him, though Commendatore Ballardini, apparently ignorant of the colour of the mark, assigns this dish to "Faenza (?)." (Lustre, it should perhaps be explained, is added at a low temperature after the enamel and its painting in blue and other colours have already been fired.) The Dutuit dish carries quite a number of the pictorial pieces with Giorgio's signature. They are not, it must be confessed, among the finest maiolica painting, and one turns for preference to the stronger early decorative work of Faenza and Deruta, or to the incomparably rhythmical and delicate brushwork in the nascent pictorial style by such masters as Giovanni Maria or Nicola Pellipario. It is these which make this handsome picture book a feast of firm drawing and bold harmonious colour.—W.B.H.

Russian Medieval Architecture, by D. R. Buxton, the first English book dealing with the medieval architectures of Russia and Trans-Caucasus, will be published this month by the Cambridge University Press. The work is illustrated with over 200 photographs taken by the author in the course of his recent journeys through the Soviet Union in Europe.

EARL HOWE'S WORKS OF ART

PRIVATE BUYERS' SUCCESS

By T. P. GREIG

OPTIMISM reigns in the London auction rooms—and small wonder, when it is known that one firm's books alone show a gross total of £241,778 for the last two months of 1933. There have been no prices comparable with the "boom" period of a few years ago, nor is it likely that those remarkable days will return for some years to come. But, thanks to the increased interest of the private buyer, prices, even for the comparatively unimportant works, are steadily moving upward.

As anticipated, interest in the December sales centred in the sale, at Christie's, of a selection from the varied works of art in the possession of Earl Howe at his Buckinghamshire residence, Penn House; many of these treasures having been bequeathed by Charles Jennens (who lived at Gopsall, Leicester, in such princely style that he was nicknamed "Solyman the Magnificent"), to his relative, William Penn Assheton Curzon, an ancestor of Earl Howe. The sale occupied four days, and brought a total of £39,765—a sum which exceeded by far the most sanguine expectations. And this large total would have been considerably higher had not some of the more important works been protected by almost prohibitive reserves.

One particularly interesting feature of this sale was the competition between private buyers and the dealers—the former winning many of the more important lots.

THE SHAKESPEARE QUARTOS

There was a modest beginning to the proceedings, on December 4th, when eighteen lots of books brought a total of £548. It will be recalled that Earl Howe's father sent the most valuable portion of his library, then housed at Gopsall, to Sotheby's in 1907. This included his remarkable collection of Shakespeare's Quartos and Folios. Just before the sale the Quartos were sold privately *en bloc* to the late Mr. Henry C. Folger. He, however, retained only fourteen of them (they are now in the Folger Library at Washington), and instructed the auctioneers to offer the remainder. These produced £1,624, which, with the four folios and seven examples of "doubtful" plays, made a total of £5,335—a very small sum when compared with what they would fetch to-day.

Of the eighteen lots in the recent sale, mention should be made of a fresh and tall impression of the Fourth Folio *Shakespeare*, 1685, which realised £155. This is presumably the copy which was bought in at the 1907 sale for £80. R. Ackermann's well-known *Histories of Oxford and Cambridge Universities* (1814-15), and the *Colleges of Winchester, Eton and Westminster* (1816), sold in three lots, made £130; and a fourteenth-century Latin manuscript (413 leaves), relating to the old Abbey of Whalley, near Stonyhurst, fetched £100.



GEORGE II. SCOTTISH TEA-SERVICE, BY WILLIAM AYTOUN, EDINBURGH, 1733 : SOLD AT CHRISTIE'S FOR £375 4s. : FROM THE COLLECTION OF THE LATE MR. JOHN GIRDWOOD. THE TEA-POT IS 6 IN. HIGH; CREAM JUG, 6 IN. HIGH; SUGAR BASIN, 6 IN. DIAM.

THE HOWE SILVER

A large company gathered for the dispersal of the silver section, which took place on December 6th. Prices on the whole were satisfactory, and the 208 lots brought a total of £8,461. The highest price "per ounce" was 600s., given for a fruit-dish, of tazza form, on a plain funnel-shaped foot (16 oz. 4 dwt.), pounced with a coat-of-arms in the centre, and bearing the hall-marks of 1633, and the maker's mark W.C. with a mullet below. A pair of plain silver-gilt bowls, with paten-shaped covers, each on a circular foot, the bowls everted at the lips and engraved with a crest in the centre, by *Louis Cuny*, 1704 (23 oz. 7 dwt.), made 240s. per oz.; a silver-gilt two-handled cup and cover, on a circular foot, engraved on one side with the coat-of-arms of Queen Anne, and on the other that of Cocks, by *Simon Pantin*, 1712 (23 oz. 12 dwt.), 215s.; and set of three cylindrical casters, on circular gadrooned bases, the domed covers, pierced with formal flowers, surmounted by baluster finials, 1694, maker's mark E.V. (16 oz. 5 dwt.), 165s.; a single caster, almost similar, 1693, maker's mark C.A. between cinquefoils (9 oz. 6 dwt.), 110s.; a monteith bowl, on a circular gadrooned foot, decorated with scrolled panels on a matted ground, the scalloped rim chased in relief with scrolls and cherubs' heads, by *Anthony Nelme*, 1696 (29 oz. 3 dwt.), 120s.; and another, by *Andrew Raven*, 1704 (38 oz. 8 dwt.), 78s. A plain taperstick, on octagonal stepped base and baluster stem, 1700, probably by *Jonathan Lambe* (4 oz. 7 dwt.), realised 110s. per oz.; a plain tazza, on funnel-shaped foot, engraved with a coat-of-arms, by *David King*, Dublin, 1702 (12 oz. 13 dwt.), 92s.; a plain oblong inkstand, on four ball feet, with three cylindrical containers, engraved with the arms of Sir William Howe, 7th Baronet and 5th Viscount, by *George Wicks*, 1747 (47 oz. 6 dwt.), 80s.; a pair of large table candlesticks, on square bases stepped and shaped at corners, with baluster stems, engraved with a coat-of-arms, by *Paul Lamerie*, 1734 (53 oz. 12 dwt.), 82s.; a plain salver, of sexafoil outline, on three feet, by *Thomas Sutton*, Dublin, 1724 (32 oz. 9 dwt.), 84s.; and a pair of tumbler-cups, with oviform matted bodies and plain rims, made in such a way that the neck of one fits into the neck of the other, 1672, maker's mark R.N. (5 oz. 9 dwt.), 115s.

The Howe early 19th-century dinner service, weighing over 5,000 oz., was sold in fifteen separate lots. Prices ranged from 3s. 10d. to 20s. per oz., the latter sum being offered, but not accepted, for a pair of two-handled soup-tureens, covers and stands, weighing 686 oz. 10 dwt., by *Paul Storr*, 1817. A set of eighty-four dinner plates, by *Digby Scott and Benjamin Smith*, 1804 and 1805 (1,902 oz.), realised 4s. per oz.; and twenty-four soup plates, by *Paul Storr*, 1809 (614 oz.), 5s. 2d. The total recorded for the service was about £1,800. Each piece has a threaded border, decorated with vine-leaves and bunches of grapes, and



GEORGE I. TEA KETTLE, STAND AND LAMP BY PETER ARCHAMBO, 1723 : SOLD AT CHRISTIE'S FOR £492 3s.

is engraved with the arms and crest of Richard William Penn, 1st Earl Howe.

PICTURES FROM PENN HOUSE

THANKS mainly to English and Dutch competition, on December 7th, the collection of about ninety-two pictures by Old Masters brought (considering their quality) the highly satisfactory total of £19,732—nearly double the sum anticipated; the highest price, £2,205, being paid for *Milking Time*, by *Aelbert Cuyp*, signed, on panel, 18 × 28 in. Next in importance came a *Portrait of a Man*, with long white hair, grey beard and moustache, wearing a red cloak, painted by *Rembrandt*, about 1660, on panel, 9½ × 8 in., which brought £2,100; while a second *Rembrandt* panel, of about the same period, *An Old Man*, with a red skull-cap, 7½ × 6½ in., changed hands at £945. There was some keen bidding for a half-length *Portrait of a Man*, with pointed beard and moustache, in black embroidered dress, white ruff, and a large black hat, holding a watch and

chain in his right hand, ascribed to *Frans Hals*, on panel, oval, 24 × 19½ in. This found a buyer at £903; and £735 was bid for *A Winding Stream: Two fishermen drawing a net near two old trees*, by *M. Hobbema*, signed, on panel, 11 × 13 in. Two panels, by *Salomon van Ruisdael*, both signed with initials: *A View of Egmond aan Zee*, 1640, 18 × 25½ in., and *A River Scene, with a small rowing-boat, in which are three fishermen drawing a net*, 1644, 20½ × 32½ in., realising £609 and £651 respectively. Five pictures by *Salomon's* better-known nephew, *Jacob van Ruisdael*, totalled £2,058. These were: *A Stormy Day off Scheveningen*, signed with monogram, 41 × 57 in., £420; *A Farm Stream*, on panel, 22 × 18½ in., £441; *A Sea-piece*, signed, 16½ × 22½ in., £462; *A River Scene, with a man in a boat*, on panel, 15 × 19 in., £462; and *A Woody Landscape, with a Pool*, 14½ × 20 in., £273.

A final bid of £630 was made for *A View of St. Paul's Cathedral, seen from Adelphi Terrace*, and one of *Westminster from the Surrey Side*, by *S. Scott*, each 30 × 47 in. This pair were sold at the H. J. A. Eyre sale in 1905 for 250 guineas. In 1880, 24 guineas was given for *A Naval Battle*, by *C. Brooking*, 42 × 75 in. It now cost a purchaser £273. *The Piazza of St. Mark's, Venice, near the Basilica and the Campanile*, 23½ × 37½ in., and *A View on the Grand Canal, Venice*, 24½ × 38½ in., by *A. Canaletto*, made £441 and £420 respectively. *J. Ferneley's Portrait of Richard William Penn, 1st Earl Howe, in hunting costume, on horseback*, 44½ × 50 in., brought £525; *A Fête Day in Rome*, by *G. P. Pannini*, 66 × 95 in., £420; *A Young Peasant Woman Sewing*, by *Adriaen van Ostade*, on panel, 8½ × 6½ in., £336; *Cattle and Sheep in a Pasture*, by *Adriaen van de Velde*, signed, 22 × 19½ in., £399; and *A View on the Beach at Scheveningen*, by *Willem van de Velde*, signed, on panel, 9½ × 11½ in., £336.

CONCLUSION OF HOWE SALE

THE concluding session of the Howe sale (December 8th) was devoted to the English and French furniture, porcelain and tapestry. With the exception of a few of the more important pieces, which were protected by high reserves, every article was sold at very satisfactory prices. The "knocked-down" total was £11,023. The more notable lots sold, taken in the order of sale, included a pair of finely modelled Ch'ien Lung (1736-1795) *famille-rose* figures of pheasants, standing on rockwork bases, 14 in. high, which brought £630; and a pair of K'ang Hsi (1662-1722) *famille-verte* vases and covers, 19½ in. high, decorated with river and mountainous landscapes, flowers and emblems from the *Hundred Antiques*, £199 10s. A Louis XV. marquetry commode, serpentine shaped in front, splayed at the sides, and boldly *bombé*, supported on tapering legs, of slightly cabriole form, 35 × 68 in., fetched £598 10s. A pair of late 17th-century panels of Brussels tapestry, woven with scenes from Tasso's *Story of Rinaldo and Armida*, one 10 ft. 8 in. × 15 ft., the other 10 ft. 8 in. × 17 ft. 5 in., changed hands at £903.

Several of the finer pieces of Chippendale furniture were bought in; but the following are among those which found buyers: a pair of arm-chairs, with scrolled arms, on cabriole legs terminating in lion's claw feet, brought £215 5s.; a pair of torchères, with hexagonal tray candle-stands resting on short pedestals, 54 in. high, £388 10s.; and a finely shaped commode, fitted with four drawers, the top one with fall-down front forming a secretaire, £588; and a pair of finely carved Adam mahogany urns and pedestals, 66 in. high, realised £525.

PICTURES AND DRAWINGS

AFTER the disposal of the Howe pictures, on December 8th, some fifty works from other sources came under the hammer. These included a *Portrait of a Young Man*, with flowing hair, wearing a black cloak over a white linen shirt, holding a carnation in his left hand, by Frans Hals, 29½ × 23½ in., which was sold for £945; *A Winding Road, with thatched cottages, and an oak tree in the centre*, by M. Hobbema, 19 × 25 in., £483; *The White Monk*, by R. Wilson, 17 × 23 in., £115 10s.; *Portrait of Sir John St. Aubyn, 5th Baronet, in dark collar, white vest and white stock*, by Reynolds, 29 × 24 in., £483; *The Madonna, in red and blue robes, supporting the Infant Saviour, who stands on a stone ledge*, ascribed to Bellini, on panel, 31 × 37 in., £462; and *A View on the Wensum, near Norwich, with farm buildings, boats and figures*, by J. Crome, 15 × 21 in., £294.

On December 15th, *A Woman peeling Apples*, by N. Maes, on panel, 13½ × 18 in., made £336; and *A Vase of Flowers, with infant Bacchantes in an architectural setting*, by P. Casteels, signed, shaped as an overdoor, 65½ × 51 in., £152 5s. Two water-colour drawings, by T. Rowlandson: *A Feast in the Grounds of a Country Mansion*, 11½ × 18½ in., and *Market Day at Norwich*, 11½ × 17 in., fetched £69 6s. and £79 16s. respectively. Finally on December 21st, *Expectancy*, by J. W. Godward, 19½, circular,

39 in. diam., brought £105; *The Challenge*, by Edgar Bundy, 19½ × 29½ in., £81 18s.; and *First Aid*, by François Brunery, on panel, 23 × 19 in., £75 12s.

In a sale at Sotheby's, on December 13th, an unframed *Italian Landscape, with wayfarers resting*, by Jean Pillement, signed and dated, 1791, 21 × 33½ in., realised £158; and *A Street in a Dutch Village, with a man driving sheep in the foreground*, by J. van der Heyden, on panel, 15½ × 20 in., £145. On December 19th, £430 was given for *A Dutch Coast Scene with Shipping: effect of Sunset*, by Aert van der Neer, signed and dated 1646, on panel, 18 × 15 in. *A Portrait of the Princess de Bourbon-Conti, seated on clouds, in blue robe and white chemise, with flowers on both hands*, by J. M. Nattier, 52½ × 39½ in., made £400; *The Madonna supporting the Infant Christ, seated on her lap, in an architectural background*, ascribed to Botticelli, on panel, 28 × 19½ in., £380; *A Scene from a Novel: A young man asleep on a couch, with a young woman seated to the right of him, and in the foreground two figures*, by an artist of the 15th-century Ferrarese School, on panel, 19 × 16½ in., £210; *Still Life: Fruit, lobster, goblets of wine, etc., on a table*, by J. D. de Heem, 28 × 39 in., £190; *a Portrait Group of a Lady and Gentleman, seated in a Library, examining a Botanical Atlas*, by G. Zegeelaar, signed and dated 1754, 26 × 30½ in., £155; *A Jester holding a pair of spectacles in his right hand and looking through the fingers of his left*, attributed to Matsys, 13½ × 18½ in., £100; *A Portrait, said to be of Charles IX. of France, in black cap and black dress with white ruff*, ascribed to François Clouet, on panel, 15½ × 10½ in., £120; and *Interior of a Dutch Inn, with an old woman seated at a table playing the violin, with four people listening*, by A. Brouwer, on panel, 8½ × 7 in., £155.

There was keen competition at Robinson, Fisher & Harding's, on December 9th, for a panel of *The Madonna and Child, with St. Francis and angels*, 23 × 18 in. Though catalogued as a "School of Catalonia" picture, the purchaser, who gave £903 for it, considered it to be the work of an artist of the Florentine School. *Men-o'-War and other*



BUST IN WHITE MARBLE : BY AUGUSTIN PAJOT
SIGNED AND DATED 1786. SOLD AT SOTHEBY'S FOR £150

Shipping off the Coast, with figures in the foreground, by W. van de Velde, signed and dated 1604, 34 × 27 in., made £441. At Knight, Frank & Rutley's, on December 21st, *The Head of a Woman*, by an artist of the Clouet School, fetched £126.

ENGRAVINGS AND ETCHINGS

IN the sale of modern etchings at Sotheby's, on December 5th, an impression of the fourth state, on Japan paper, of Sir D. Y. Cameron's *The Five Sisters, York Minster*, sold for £260; and a second state of the same artist's *Notre Dame, Dinant*, made £90. Among a number by J. A. McN. Whistler were: A second state of *The Kitchen*, which brought £60; a fourth state of *Old Battersea Bridge*, £80; a similar state of *Old Putney Bridge*, £60; an eighth state of *The Beggars*, one of *The Twelve Etchings*, £70; a third state of *The Piazzetta*, £60; a ninth state of *Doorway and Fine*, one of *The Twenty-six Etchings*, £66; a fourth state of *San Giorgio*, £52; an eighth state of *The Bridge*, £70; and a

first state of *The Riva No. 2*, £88. With the exception of the first, all were signed with the butterfly in pencil.

There was an interesting sale of old prints, belonging to King Frederick August II. of Saxony, and others, at C. G. Boerner's (Leipzig), on November 14th and 15th. The top price, 20,000 marks, was paid for a fine impression of Rembrandt's celebrated *Christ Healing the Sick*, known as *The Hundred Guilder Print*. Next in importance was Dürer's etching, *St. Jerome seated near a Pollard Willow*, which sold for 18,000 marks. Hercules Seghers's *The Valley* made 7,500 marks; M. Schöngauer's *Christ on the Cross*, 6,300 marks; *The Visitation*, by the Master E.S., 4,000 marks; and G. Campagnola's *St. John the Baptist*, 8,000 marks. These prices do not include the 15 per cent. commission.

SILVER

THE most important of the December sales was that held at Christie's on the 13th, when the small but choice collection formed by the late Mr. John Girdwood, the well-known Edinburgh collector, came under the hammer. A number of interesting pieces in this collection were described by Mr. W. W. Watts in *THE CONNOISSEUR* for December, 1923, and in the issues for March, August and October, 1924. The ninety-nine lots brought a total of £4,673. A small bell-shaped mug, on circular foot, with S-shaped handle, engraved "Suddie," made at Inverness about 1680, and bearing the maker's mark M.K. conjoined (1 oz. 12 dwt.), changed hands at 580s. per oz.; a plain wine-cup, on circular foot with reeded rim and baluster stem, the bell-shaped bowl with a slightly everted lip, 1623, maker's mark T.B., a *boar's head below* (8 oz. 4 dwt.), 400s.; a small spherical pot, on circular foot, with small *repoussé* spout, scroll handle, and baluster finial (probably used as a herb infuser), by *Edward Lothian, Edinburgh*, 1735 (8 oz.), 265s. One of the earliest complete Scottish tea services known, consisting of a teapot and stand, cream-jug, and sugar basin, by *William Aytoun, Edinburgh*, 1733 (46 oz. 18 dwt.), found a buyer at 160s. per oz. The earliest Scottish tea service recorded bears the hall-mark for 1727.

Four square trencher salt-cellars, by *James Smith*, 1728 and 1729 (8 oz. 12 dwt.), realised 160s. per oz.; a tea-kettle, stand and lamp, the kettle of compressed spherical form, engraved with a coat-of-arms, with rising swing handle, the stand on three scroll feet, with two scroll drop handles, by *Peter Archambo*, 1723 (96 oz. 10 dwt.), 102s.; a large cupping bowl, with flat handle, engraved with a crest, by *Christopher Canner*, 1713 (8 oz. 8 dwt.), 105s.; and an oval wine-cooler, the lower part of the body *repoussé* and chased with foliage, etc., and the scroll handles chased in relief and terminating in horses' heads, by *Philip Rolles*, 1712 (241 oz. 12 dwt.), 45s. A set of six rat-tailed table-spoons and three-pronged forks, each with a pear-shaped top, engraved with a crest, by *James Sympton, Edinburgh*, 1709 (25 oz. 12 dwt.), fetched 140s. per oz.; and 64s. was paid for a set of four plain table-candlesticks, on domed circular bases and circular stems, by the same silversmith, 1707 (50 oz. 14 dwt.). These two lots were formerly in the possession of James Johnston, son of Sir Archibald Johnston, 1st Lord Wariston, who, in 1638, was responsible with Alexander Henderson for the framing of the National Covenant. A pair of snuffers and stand, the latter with a sunk circular centre, on a gadrooned baluster stem with an octagonal base, by *Thomas Brydon*, 1703 (9 oz. 15 dwt.), sold for 115s. per oz.; a pair of sconces, each with a branch for one light, *repoussé* with flowers and foliage, and two amorini supporting a vase of flowers, engraved with the arms of Wyndham impaling Leveson quartering Gower, by *John Stockar*, 1701 (30 oz. 8 dwt.), 110s.; and a circular sweetmeat dish, with scalloped and ribbed sides and two shell handles, by *William Maundy*, 1631 (7 oz. 4 dwt.), 135s. An Elizabethan tigerware

jug, with chased and engraved silver-gilt mounts, 1571, maker's mark W.C. over a pig, for *William Cater*, sold "all at," brought £125; a seal-top spoon, circa 1620, £25; and another, of silver-gilt, 1598, maker's mark C. enclosing R., £19 10s.

On December 19th, at Christie's, 160s. per oz. was given for a small two-handled porringer, 1661, maker's mark H.N. a bird with an olive branch below, weighing 3 oz. 14 dwt.; a plain pear-shaped cream-pitcher, with double scroll handle, by *Sampson Bennett, Exeter*, 1759 (4 oz. 3 dwt.), 98s.; a small plain bowl, on circular rim foot, with reeded rim, *Dublin*, 1736, maker's mark I.F., possibly for *John Freebough* (3 oz. 18 dwt.), 140s.; and a pair of circular trencher salt-cellars, by *William Fleming*, 1708 (4 oz.), 115s.

At Sotheby's, on December 8th, a small plain bleeding bowl, with a cut design on the handle, by *Anthony Nelme*, 1681 (2 oz. 12 dwt.), made 135s. per oz.; and a teapot, of nearly cylindrical shape, on moulded foot, with partly faceted spout, by *James Kirkup, Newcastle*, 1722 (14 oz. 13 dwt.), sold "all at" for £80. A large monteith, the handles formed as lions' heads with rings in their mouths, by *Thomas Boulton, Dublin*, 1702 (118 oz. 10 dwt.), realised 60s. per oz. There is an inscription on the base of this monteith to the effect that it was made from the old Great Seal of Ireland, and the Seal of Common Pleas, which were melted by order of Sir Richard Cox (1650-1733), Lord Chancellor of Ireland, whose arms with those of James, 2nd Duke of Ormonde, are engraved on the bowl. On December 21st, a small embossed sweetmeat dish, with two scroll handles, probably by *Laurence Coles*, 1669 (1 oz. 1 dwt.), was knocked down at 280s. per oz.

Edwards, Russell & Baldwin's sale at Buckland, Herefordshire, on December 5th to 8th, 1933, included a pair of William and Mary candlesticks, on octagonal bases, London, 1691 (22 oz.), which realised 110s. per oz., or £121. A William and Mary pepper pot, London, 1691 (3 oz. 5 dwt.), 41s. per oz.; a George II. pepper pot, London, 1734 (2 oz. 5 dwt.), 50s. per oz.; an Irish sugar-basin, Dublin, 1784 (5 oz. 10 dwt.), 20s. per oz.; and a set of four Sheffield entrée dishes, £20.

THE EDSON BRADLEY CHINESE PORCELAINS

As mentioned in *THE CONNOISSEUR* for December last, Mr. Edson Bradley, the veteran distiller, of New York, and Newport, Rhode Island, sent his important collection of Chinese porcelain to Christie's for sale. The first portion came under the hammer on December 14th, and aroused considerable interest. There were 107 lots catalogued, and a "knocked-down" total of £11,264 was realised. Although three of the principal lots, K'ang Hsi *famille-noire* vases, failed to reach the reserves and were bought in, most of the remaining pieces sold at prices which, in these days, must be considered very satisfactory. This was particularly so with the Ming wares (1368-1643). Of these the most notable was a 16th-century altar vase, 26½ in. high, decorated in pale aubergine, yellow, and dark blue with scaly five-clawed dragons pursuing the *Flaming Pearl amidst archaic clouds*, etc. This brought £588. Another altar vase, of the same period, formerly a pair to the preceding vase, but which had been cut down to 19½ in. high, sold for £283 10s. Then came three other 16th-century vases: one of double-gourd form, 13½ in. high, painted on the biscuit in aubergine and pale yellow on a turquoise ground with emblems, made £672; another, 16½ in. high, with baluster body, low, slender waist and spreading foot, mounted with two branch handles, decorated with chrysanthemum flowers and foliage, £262 10s.; and another, of similar shape, but of more slender proportions, 17½ in. high, ornamented with lotus plants and modelled with two elephants' head handles on the neck, £252.

Pieces decorated in *famille-verte* enamels on the biscuit (all of the K'ang Hsi period) included a pair of Buddhistic lions, or

the *Dogs of Fo*, seated on their haunches on rectangular plinths illuminated with prunus blossoms, 12½ in. high, which fetched £204 15s.; a set of two vases (of elongated baluster form) and a bottle (with a globular body and long neck), 10½ in. and 8½ in. high, all modelled with a vertical bamboo pattern, and decorated with plants and flowers, £315; a vase, formed as a bottle, with globular body of oggee curved section, mounted with two bamboo handles at the sides of the tall neck, 8½ in. high, £168; a pair of spill vases, formed as recumbent Buddhistic lions, 7½ in. high, £157 10s.; and a pair of five-sided flower bowls, 6½ in. wide, ornamented with flowers issuing from rockeries, £147.

Of the K'ang Hsi pieces decorated in *famille-verte* enamels over the glaze, we should mention a set of three vases and two beakers, 9½ in. and 8 in. high, illuminated with flowering peony and prunus plants, which brought £273; and a pair of vases, 18½ in. high, with baluster bodies, slender waists and spreading bases, decorated with emblems from the *Hundred Antiquities*, butterflies, etc., £183 15s. The sale concluded with a number of pieces decorated in monochrome glazes of the late 17th and the 18th centuries. These included a baluster shaped vase, entirely covered in the *Lang yao* glaze, turning to a deep tint on the shoulders and at the foot, 16¾ in. high, which changed hands at £325 10s.; a peach-bloom vase, with inverted pear-shape body, slender neck and flared lip, 6½ in. high, £262 10s.; a set of four peach-bloom boxes, of circular form, with cap covers, 2¾ in. diam., £231; and a pair of *Clair de Lune* ink vases, with globular bodies, moulded shoulders and compressed mouths, 4 in. diam., £126. The remainder of this collection is to be offered later.

THE RYAN SALE IN NEW YORK

THE sale of the collection of works of art formed by the late Mr. Thomas Fortune Ryan, at the American Art Association Anderson Galleries, New York, on November 23rd-25th, attracted one of the largest crowds seen in the Galleries for many years. Prices, considering the financial unrest in the States, were very good. The 465 lots brought a total of \$394,937. To this sum must be added the \$14,416 obtained for the Ryan books and etchings which had been sold previously. The highest price, \$102,500, was paid for a Neapolitan marble bust, 17 in. high and 17½ in. wide, of *A Princess of Aragon*, by Francesco Laurana (circa 1425—circa 1500), Court artist to King Ferdinand of Naples. There is a similar bust in the Kaiser Friedrich Museum at Berlin; but Dr. Fritz Burger considers it to be "merely a later repetition," and refers to the present work's greater vitality and to the superior delicacy of its contours.

Then followed a similar marble bust of *A Prince of Aragon*, 16½ in. high, 18 in. wide, believed to be the work of either Laurana, or of the Lombardian medallieur, Pietro da Milano, who for some time was his associate; this fetched \$16,000. Both busts were sculptured about 1475, and were originally in the collection of the well-known Florentine art collector, Stefano Bardini. A bronze statue of *Saint Teresa d'Avila*, by Alonso Cano (1601-67), 57½ in. high, made \$10,000; and a similar sum was given for a bronze statue of *Saint Pedro d'Alcantara*, by the same sculptor, 58 in. high.

High prices were also paid for Mr. Ryan's examples of Limoges enamels: a series of twelve plaques, 6¾ in. by 5 in., by N. Penicaud (1470-1543), depicting the *Scenes of the Passion*, after the famous engravings by Martin Schongauer, fetched \$12,000; another plaque, 10½ × 9½ in., by the same artist, representing *The entry into Jerusalem*, \$6,750; and one by Jean Limousin (1528-1610), 13½ × 17 in., *Stag Hunts of the King of France*, \$6,200. A 13th-century gilded bronze and Limoges enamel *chasse*, 12½ × 13½ in., decorated with the *Crucifixion*, *figures of*

the Marys, *S. John*, *S. Joseph of Arimathea*, *SS. Peter and Paul*, etc., made \$6,200. A plaster bust, by Jean A. Houdon, *Une Fillette Inconnue*, 15 in. high, signed and dated 1779, \$7,500; a marble bust of *Napoleon Enveloppé dans son Rêve*, by Auguste Rodin, circa 1910, 27½ in. high, 23 in. wide, \$7,000; and two bronze pieces by the same master, *Deux Enfants Jouant*, 15½ in. high, and *St. Jean Baptiste Prêchant*, 31 in. high, each fetched \$1,500. A series of paintings by Joaquin Sorolla included *Oxen drawing a Sailboat: Valencia*, 1908, 36 × 50¾ in., which sold for \$2,500; *Valencian Fisherwomen*, 1908, 35¾ × 50¾ in., \$2,000; *The Wounded Foot: Valencia*, 1909, 43 × 39 in., \$1,500; and *Corner of Garden: Alcazar, Seville*, 1910, 37½ × 25 in., \$1,200.

A very fine panel of Brussels Gothic tapestry, woven in coloured wools enriched with gold and silver threads with a *Pietà*, after Maître Philippe, circa 1520, 5 ft. 10 in. × 6 ft. 10 in., realised \$11,000. This panel is recorded in G. L. Hunter's *The Practical Book of Tapestries*, 1925. An Ispahan Palace carpet, from Eastern Persia, circa 1600, worked with a floral design, 32 ft. 3 in. × 14 ft. 2 in., found a buyer at \$13,000; while \$5,250 was given for a 16th-century Florentine carved and parcel-gilt walnut cassone, of sarcophagus form, 26 × 74 in. A silver tankard, with scrolled handle, by Robert Timbrell and Benjamin Bentley, London, 1713, fetched \$1,300; a bronze group of a *Panther attacking a Bull*, by A. L. Barye, signed, 8¾ × 10 in., made \$1,050; an archaic bronze animalistic vase, of the Chou dynasty, 18 in. high, \$1,600; and a Georgian carved mahogany wing arm-chair, on cabriole legs, terminating in club feet, covered with 18th-century *gros-* and *petit-point* needlework, \$850.

ROCKFELLER McCORMICK COLLECTION

There can be no question that the total of \$330,000 (£66,000) realised for the collection of the late Mrs. Edith Rockefeller McCormick, at the American Art Association Anderson Galleries, New York, last month, satisfied the most sanguine expectations; further, it is a definite indication that the art and antique business is well on its way to the long-postponed better times in the United States. And the results from this sale unquestionably dispose of any suggestion that there is a lack of activity among American collectors, for the individual bids during the five days of this sale prove conclusively that where fine works of art are offered there is no lack of buyers nor of competition.

The late Mrs. McCormick had devoted considerable attention to early laces, and the collection included examples dating from the fifteenth century. And that the buyers recognised the importance of these is evident from the prices paid by the successful bidders: A sixteenth-century Gothic *reticella* lace and cut linen coverlet realised \$2,200 (£450); a seventeenth-century *point de Milan et de Venise* lace coverlet, \$3,300 (£660); a seventeenth-century *gros point de Venise* cover, \$2,900 (£580); and a Louis XIV. *point de Venise à relief* lace banquetting cloth, \$4,000 (£800). Equally noteworthy bids were made for the French and English silver, the tapestries and other works. The Napoleonic silver service by Odier and Biennais bringing \$57,000 (£11,400); a Cromwellian two-handle cup and cover, 6 inches high, by Andrew Moore, bearing the London hall-marks for 1657, \$2,600 (£520); twelve plates, shaped with gadroon borders, engraved with the arms of the 1st Earl of Tyrone, by Paul Lamerie, 1746, \$1,920 (£385); a pair of tureens with plated heaters, by Paul Storr, 1808, \$1,300 (£260).

Some interesting historical notes connected with the Napoleonic silver service are furnished by the compiler of the Rockefeller McCormick catalogue. According to these notes, the service was originally owned by Prince Camillo Borghese, son of Marcantonio III.; Prince Camillo, in 1803, marrying Napoleon's sister Pauline, the widow of General Leclerc. There are one



ONE OF A PAIR OF TOURNAI GOTHIC HUNTING TAPESTRIES, AFTER GILLES LE CASTRE : CIRCA 1520 : SOLD AT THE AMERICAN ART ASSOCIATION ANDERSON GALLERIES, NEW YORK, FOR \$22,000 : SIZE ABOUT 8 FT. SQUARE

thousand six hundred pieces in the service, the total weight being upwards of eleven thousand seven hundred ounces. The greater part of it was the work of the two Paris goldsmiths, Martin Guillaume Biennais and Jean Baptiste Claude Odier, after designs by Percier and Fontaine.

Biennais, who was working in Paris 1800-32, was goldsmith to Napoleon, and made the Imperial insignia, the swords used on State occasions, and the altar for the ceremony of Napoleon's marriage with the Archduchess Marie Louise. Among the most important works by Odier is the cradle of the King of Rome, which is now part of the Imperial Treasury in Vienna. His work is generally marked 'ODIER' or 'J.B.C.O.' The service sold in New York was offered, in 1892, in the Borghese Palace, Rome, when it was bought by Prince Baucina, from whom it was purchased by Mr. Ercole Canessa, who sold it to Mrs. Rockefeller McCormick.

We illustrate one of a pair of Tournai Gothic tapestries after Gilles le Castre, circa 1520, this pair realising \$12,200 (£2,450). Each depicts a hunting scene with huntsmen, hounds, flowers

and foliage in rich colours; another variation of these tapestries, in a private collection in Barcelona, is illustrated by Dr. Ackerman in *The Rockefeller McCormick Tapestry*; while another, in the collection of Herr Bernheimer, of Munich, is illustrated in *Wandteppiche* by H. Göbel, 1923. Among the objects of art, a carved and gilded temple statue of *Kuan Yin*, 35 inches high, brought \$4,000 (£800); a gilded bronze statuette of Buddha, 15 inches high, \$2,200 (£440); and a carved coral statuette of a *Mzi Jen* on a jade base, \$1,700 (£340).

Mention must be made of the remarkable sum of \$24,000 (£4,800) which Dr. Rosenbach had to pay, at a sale held in New York on January 5th, to win the original autograph of *The Defence of Fort McHenry* (*The Star Spangled Banner*). This is apparently the first completed draft of the celebrated anthem written by the author, Francis Scott Key, on board the vessel from which he witnessed the bombardment of Fort McHenry.

We shall hope to quote a more comprehensive list of prices from the Rockefeller McCormick sale, which comprised nearly 1,000 lots, in the March issue of *THE CONNOISSEUR*.

THE LEOPOLD HIRSCH COLLECTIONS

EVIDENCE of the finest connoisseurship is afforded by the very important collections formed by the late Mr. Leopold Hirsch which are to come under the hammer at Christie's early in May. His home in Kensington Palace Gardens was a treasure house in which the collector's taste found expression in harmonising with perfect propriety a selection of rare and precious objects,

unusually varied in style, period and character. Specimens of Chippendale's finest work are in exceptional abundance; many of them having been acquired at the sale of Sir Edward J. Dean Paul's collection in 1896 and described and illustrated by Mr. Percy Macquoid and Mr. Ralph Edwards in their *Dictionary of English Furniture*. Examples of French eighteenth-century furniture



A PAIR OF LIMOGES ENAMEL SALTS BY JEAN LIMOUSIN, AND ONE OF A PAIR OF LIMOGES ENAMEL PLATES BY PIERRE RAYMOND. LEOPOLD HIRSCH COLLECTION

may be compared in this collection with a pair of Sheraton commodes in the French style, in which the English cabinet-maker yields nothing in supremacy to the finest French *ébénistes*, either in elegance of design or perfection of workmanship.

The pictures comprise works of the English and Continental schools. Reynolds, Gainsborough, Romney, Raeburn and Moreland; Lawrence,

Hoppner—Titian, Rembrandt, Hals form a great company with earlier masters such as Hugo Van de Goes, Mabuse and Corneille de Lyon. The other works of art, tapestries, enamels, porcelains, and antiquities are of great variety and equal interest. The collections will be dealt with and copiously illustrated in an important article next month.



MAHOGANY CHIPPENDALE COMMODOE WITH SERPENTINE FRONT AND SIDES: THE CORBELLED ANGLES, APRON AND CABRIOLE LEGS ARE CARVED: HANDLES AND KEY-HOLE ESCUTCHEONS OF CHASED ORMOLU: LEOPOLD HIRSCH COLL.

NOTES AND QUERIES

The Editor invites the assistance of readers who may be able to impart information required. It must be understood that he does not necessarily identify himself with attributions or other opinions expressed by correspondents.

TWO UNIDENTIFIED PORTRAITS (Nos. 883A & B)



SIR,—I shall be glad if any reader of *THE CONNOISSEUR* can identify the artists and sitters of the two portraits of which I enclose photographs (Nos. 883A and 883B).—(Mrs.) GUATA (Italy).

IDENTITY OF SITTER REQUIRED (No. 884)

SIR,—Could any reader shed light on the identity of the sitters of the portrait of which I send a photograph. On the lower part of the coping stone shown in the picture, the monogram EB (letters joined) and the date 1836 appears.—W. G. MOODY.

ENQUIRY FROM STOCKHOLM (No. 885)

SIR,—We enclose a photograph of a painting, *Portrait of a Family*, by Michael Dahl, which we should wish to have inserted under "Unidentified Portraits" in *THE CONNOISSEUR*. The size of the portrait, without frame, is 49 in. by 64½ in. Any information

as to the subject and its history will be much appreciated.—A.B.C.E. F-K. (Fredsgatan, Stockholm).

IDENTIFICATION WANTED (No. 886)

SIR,—I shall be grateful for any information as to the sitter and painter of the portrait of a child, of which a photograph is sent herewith.—W.

IDENTIFICATION WANTED (No. 887)

SIR,—Would any reader oblige the inquirer with information concerning the portrait of a gentleman in a ruff, in my possession, of which I send you a photograph?



UNIDENTIFIED PORTRAIT (No. 883B)

REPLIES FROM READERS

UNIDENTIFIED PAINTING (No. 370, July, 1933)

SIR,—Your reproduction of the above work reminds me of Fig. 186 in André Michel: *Histoire de l'Art*, VIII., 296 (Alexandre Ivanov: *Tête de l'apôtre Saint André*).—JALO SIHTOLA (Imatra, Finland).

HORSES DRINKING (No. 375, October, 1933)

SIR,—From the way the eyes of the horses are drawn, the presence of a white horse, and the general attitude of the three heads, I think the picture is by John Herring, Senior. Judging from the illustration, it seems to have various other points peculiar to this artist, which tend to strengthen that impression.—F. WILLIAM COCK, M.D.

SIR,—I have only just seen the query in your October issue, No. 375, and probably by now you have had many replies. I add to them by saying it is apparently a very poor copy of Herring's famous picture, *Three Members of the Temperance Society*. I believe the companion picture is in the Tate Gallery. As you are probably aware, there is a beautiful engraving of the picture.—ISABEL K. BROCKLEBANK (MRS.).

AN OLD MAN WITH A GLASS (No. 376, October, 1933)

SIR,—I was interested to note the illustration (No. 376) of "An Old Man with a Glass," and a letter from Mr. John Watson, asking for suggestions as to the possible artist. I do not profess to be an expert on pictures, but I always visit picture galleries of any reputation whenever I can find the opportunity, and have often discovered that my attributions from photographs of pictures to certain artists have been correct.

Mr. Watson was good enough to invite me to have a look at the picture in question, and I have made two inspections of it. In my opinion, the picture which most resembles it in style and character is one entitled *Democrite*, in



UNIDENTIFIED PORTRAIT (No. 384)

the Salle La Caze at The Louvre. It is No. 125 in my catalogue, and a remark follows: "*Il a voulu faire du Rubens.*" It does further seem to me that the influence shown in the picture is far more Rubens or Jordans in character than Teniers, as has been suggested to Mr. Watson.—H. MORDAUNT ROGERS.



UNIDENTIFIED GROUP

PAINTED BY MICHAEL DAHL (No. 385)

THE PRESERVATION OF OLD PAINTINGS



UNIDENTIFIED PORTRAIT (No. 886)



UNIDENTIFIED PORTRAIT (No. 887)

NOTES AND QUERIES (see page 138)

IMPORTANT information as to the preservation of paintings in Museum collections, which is equally applicable to paintings in private ownership (especially old paintings) has been received by *THE CONNOISSEUR* from the International Museums Office to the League of Nations. As this report has evidently been compiled with great care, we are sure the advice given will be of interest to those of our readers who may possess valued heirlooms or other works of the kind dealt with. Later we propose to amplify the summary here given in an article on the subject.

First, it must be understood that each of the component parts of a picture—support, preparation, painted surface and protecting varnish—are all subject in a different degree to variations in temperature and atmospheric humidity. In the case of pictures painted on wood, moisture causes the panel to expand, whilst a dry atmosphere causes it to contract. With canvases, precisely the opposite happens. Since the layer of paint is less affected by these changes than the support, under variations of temperature it cracks, and in time becomes separated from the panel or canvas, as the case may be. When gummy constituents occur in the pigment, the painted surface ultimately blisters, peels and falls off in flakes. In general, therefore, the following precautions are advised.

Most important of all, frequent and sudden changes in temperature and humidity must be avoided. No picture should be exposed to the direct radiation of heat, nor placed where dust raised by the stoking of fires can reach it. In the case of hot-air systems, paintings should be kept at a distance from any hot-air inlet, since the latter always sets up a circulation of air carrying a certain quantity of dust in suspension. Nor should pictures be hung immediately over circular pipes or radiators. Whatever system of heating is employed, care must be taken to avoid too sudden fluctuations of temperature, as these inevitably lead to changes in the hygrometric ratio. Draughts are always a danger to panel paintings. Rooms in which valuable paintings are hung should be cleaned by a vacuum cleaner or by sweeping with moistened sawdust. Care should always be taken to avoid the direct rays of the sun in the case of both oil and water-colour paintings. Moonlight, we may also add, has been proved to be a powerful bleaching agent. If dust has settled upon the surface of an oil painting (which it should not be allowed to do), use the lightest of feather-dusters. On no account rub the surface. Hang all pictures with a slight tilt forwards. This will give a better visibility to the picture, as well as minimise the depositing of dust. Never wash an oil painting. By capillary attraction, water will percolate through the smallest fissures into the backing, and gradually cause a swelling and blistering, besides damaging the varnish. Should restoration become necessary, consult a laboratory expert attached to one of the leading picture galleries.

Pictures of high value should, before and after restoration, be photographically and radiographically recorded. A statement should also be prepared showing accurately and in detail what work has been done, with mention of the person responsible for the restoration.

Protective glazing should be fixed in such a way that it can easily be removed from the front without disturbing the painting. Glass which shows properties of a kind to retain moisture or to propagate mildew should be immediately removed and replaced by new material. Vibration should be avoided.

HERALDRY

CONDUCTED BY
CHARLES BEARD

(E.S. 215) HONYWOOD OF MARKS HALL, ESSEX (London, W.)

"Sir Thomas Honywood," whose name appears on your earlier dog-collar, was Thomas Honywood (1586-1666), knighted 1632, son of Robert Honywood (*d.* 1627) of Charing in Kent and Marks Hall, Essex, and grandson of the celebrated Mary Honywood, who, when she died at the age of ninety-three, had seen 367 of her descendants, and had sat down to dine with 200 of them at the same time.

Sir Thomas was a staunch supporter of the Parliament, and Marks Hall was the headquarters of the Roundhead faction in Essex during the Civil War. He was present at the surrender of Colchester in 1648, and fought at Worcester. He received the degree of Doctor of Civil Law at Oxford. In 1654 he was Knight of the Shire for Essex, and in 1657 he became a member of the Protector's Upper House. He died on May 26th at Cotton House, Westminster, while on a visit to his son-in-law, Sir John Cotton of Connington, son of the celebrated antiquary.

On Sir Thomas' death, Marks Hall passed in turn to his sons, Thomas (1639-1672) and John Lamotte (*d.* 1693), who both died without issue, and then to their cousin, Col. Robert Honywood of Charing (*d.* 1735). His third son, Philip, who became a General of Horse in 1777 and died in 1785, bequeathed Marks Hall to Filmer Honywood, whose name appears on your second dog-collar, third son of Sir John Honywood, Bart., of Malling Abbey, Kent, his distant kinsman. Filmer Honywood was a Member of Parliament and died unmarried in 1809.

(F.S. 217) CREST (Doncaster)

The crest submitted—a mural crown, thereon a bird with wings elevated, the right claw resting upon a bursting shell—is unrecorded. It would, however, appear to be a variant of the crest of Walker of Castleton, Monmouth—a mural crown or, encircled by a wreath of laurel, thereon an ostrich resting the dexter claw on a bursting shell, all proper.

(F.S. 221) ARMS ON DOG- COLLAR (London, W.)

These arms are those of Sigmund (III.) Christoph von Schrattenbach [1698-1771], Graf von Schrattenbach, Prince-Archbishop of Salzburg from 1753 to 1771, superimposed upon an archiepiscopal cross, a bishop's crook and a princely sword, the whole ensigned by an archbishop's hat. The impaled chief is that of the Arch-bishopric of Salzburg—or, a double-tailed lion sable (at one time crowned), impaling gules, a fess argent. The remainder of the arms read—(1) *per*

pale, or, a demi eagle gules, and argent, four bendlets sinister gules; (2) *gules, two gloves argent* [for von Dörrer]; (3) *or, four bars sable and a bend argent*; (4) *argent, a laurel wreath vert*; (5) *argent, a cross patty sable*; (6) *gules, a lion argent*; over all an escutcheon—*sable, a bend wavy argent between a six-pointed star or in chief, and in point a tree-stump growing out of a mount vert, and putting forth a single branch or* [for von Schrattenbach].

The von Dörrer quartering and the shield of von Schrattenbach have alone been identified by German heralds. The original arms of von Dörrer were *gules, a hawk's glove argent cuffed gules and tasselled or*. The von Schrattenbachs were of Styrian origin. The family first came into prominence about 1496. On October 12th, 1649, they were created Counts of the Empire, a dignity that in the person of Count Vincenz Josef (*b.* 1744), who in 1788 resigned the Bishopric of Lavant to become Provost of the Cathedral of Salzburg, was advanced on November 27th, 1788, to that of Princes of the Empire. The family produced two Princes of the Church—Sigmund Christoph above and Wolfgang Hannibal (1660-1739), who became in succession Bishop of Seccau, Bishop of Olmütz, and finally, in 1712, a Cardinal.

(F.S. 219) ARMS ON HATCHMENT (London, W.1)

Quarterly, 1 and 4, *or, a fess gules charged with three fleurs-de-lys or*; 2 and 3, *per pale argent and gules, bary of four countercharged*; all within a *bordure wavy sable* (this last omitted by the painter) [Barrett-Lennard], over all an escutcheon of pretence *ermine, a cross gules charged with five bezants* [St. Aubyn]; impaling *argent, a bend azure charged with three buckles or, between two roses gules within a bordure vert* [Stirling]. C. *a hydra with seven heads, wings endorsed vert scaled or* [Barrett of Belhus]; out of a ducal coronet a heraldic tiger's head *argent maned and tufted or* [Lennard]. S. *two lions or with collars quarterly argent and gules*; M. *La Bondad para la medra*.

This is the achievement of Sir Thomas Barrett-Lennard (1762-1857), 1st Bart. of Belhus, Aveley, Essex.

He was the natural son and testamentary heir of Thomas Barrett-Lennard, Lord Dacre (son and heir of Richard Barrett-Lennard by Anne, Baroness Dacre, youngest daughter and coheir of Thomas, Earl of Sussex.)

Thomas Barrett-Lennard was created a baronet in 1801. He married first in 1787 Dorothy (*d.* 1830), daughter of Sir John St. Aubyn, Bart., and, secondly, in 1833, Georgina Matilda, daughter of Sir Walter Stirling, Bart. (*circa* 1800), of Faskine, and relict of H. D. Milligan.



ARMS OF SIGMUND CHRISTOPH VON
SCHRATTENBACH, PRINCE-ARCHBISHOP
OF SALZBURG

HOW OLD IS THE POSTAGE STAMP ?

By DOUGLAS ARMSTRONG

CONNOISSEURS who have been inclined to regard the humble postage stamp as an upstart in the collecting world may learn with surprise that in the light of a recent discovery it has already been numbered for three years, or more, among the select company of the Antique. Until now it has always been accepted by philatelists and historians alike that England was the *alma mater* of the adhesive stamp in its application to postal purposes, and stamp lovers the world over were preparing to celebrate in appropriate manner the centenary of Rowland Hill's ingenious invention in May, 1840.

Now it seems that all these long-cherished beliefs must be revised, and that not only is Greece the home of antiquities also the home of the postage label, but that a system of collecting postal charges by means of stuck-on printed paper was actually in operation in that country some nine years before its adoption by H.M. Post Office.

Among a hoard of old papers in a remote Greek town there was brought to light, last year, part of a sheet of printed labels each having an expressed value of "40 lepta," which subsequent investigations prove to have been used on correspondence over a considerable period of time. The "stamps" are type-set in the form of rectangles composed of a heavy outer and a light inner frame, separated by rows of pearl ornaments, and the denomination in Greek characters displayed in a single line across the centre, the impression being in black upon thick white paper. The presence on the reverse side of the sheet of the signatures of M. Glarakis, then governor of the island of Poros where the government printing office was established, in conjunction with that of M. Apaliras, Director of Posts, suggests that this may possibly have been a proof sheet, although items have obviously been cut out. It bears the date of May 2nd, 1831. When originally discovered, the sheet was in two parts, separated by age, but these have since been joined together.

Originally acquired by an Athens philatelist, this historical relic has since found its way to London, where it was exhibited before the Royal Philatelic Society, London, by Mr. A. J. Sefi, towards the end of last year, and created somewhat of a sensation. Curiously enough, isolated examples of this particular label, attached to letters, had been known to specialists in Greek stamps for some time past, but in the absence of docu-

mentary evidence of their authenticity were not unduly appraised. In one instance the date is as late as 1848, whilst others exist used in 1840 and 1841. The newly found piece presupposes, however, that they were actually employed, or at least projected, several years earlier.

Philatelic opinion is at present divided as to the precise circumstances of their use, whether as a form of postal prepayment, for the collection of postage due, or possibly to denote some special fee for delivery. These are points that can be determined only by careful research into the archives of the Greek post office, or other contemporary records. Meanwhile, it is understood that a very high price has been paid to secure for Philately so remarkably interesting and important a contribution to the evolution of the adhesive postage stamp, as we know it.

Long before the beautiful penny black and twopence blue of Great Britain were born, to become the parents of a world-wide progeny of adhesive postal labels, attempts were made to solve the problem of prepayment of postage by means of stamped, i.e. impressed, letter-sheets. As early as January, 1819, some stamped papers embossed with the device of a mounted *genie* sounding his post-horn were introduced by the government of Sardinia to denote a tax upon correspondence, calculated according to the distance it was to be carried, although the actual conveyance was relegated to private enterprise, and these remained in general use down to the year 1836.

It was left, however, to the Postmaster-General of the colony of New South Wales to inaugurate, on November 1st, 1838, the first official system of postal prepayment by means of stamps, for which purpose letter covers were supplied for purely local delivery embossed with the device of the royal arms of the United Kingdom surrounded by the inscription, "General Post Office, Sydney, New South Wales." At first they were sold to the public at the rate of 1s. 3d. per dozen covers, but as from January, 1841, the price was reduced to the actual face value.

But it should be noted that none of these early forerunners of the postage stamp was in the nature of an adhesive, and even the newly discovered Greek postage label lacked the coating of glutinous wash on the back which was one of the chief characteristics of the first British stamps.



CENTRE: THE NEWLY-
DISCOVERED GREEK
POSTAGE LABEL
CIRCA 1831



LEFT AND RIGHT: FIRST
BRITISH ADHESIVE
POSTAGE STAMPS
1840





MRS. WILLETT : BY NATHANIEL
DANCE, R.A. (1774) : THE PROPERTY
OF J. W. SCOBELL ARMSTRONG ESQ.

A NEW LIGHT ON NATHANIEL DANCE, R.A.

By J. W. SCOBELL ARMSTRONG

THREE articles upon Nathaniel Dance by the late Lady Victoria Manners have appeared in *THE CONNOISSEUR* in recent years. The object of the present one is to amplify, in the light of further information which has since become accessible, the story of Dance as then told, and to present a fairly complete account of the artist's life without retraversing too much of the ground already so ably explored in the previous articles.

Nathaniel Dance was born in London on May 18th, 1735, being the third son of George Dance, Surveyor of the City of London (by Elizabeth *née* Gould, of Hackney). In 1744, at the age of nine, he was admitted to Merchant Taylors School, and at eighteen became a pupil of Francis Hayman. In

1755 he went to Italy where he was shortly afterwards joined by his younger brother George, the architect. There he remained for nearly ten years, during which period he acquired a considerable reputation both as a painter of subject pictures and as a portrait painter. In 1761 he was elected a member of the Incorporated Society of Artists, to whose exhibition, in 1763, he sent from Rome his picture of *Dido and Aeneas*. At Rome in the winter of 1763 he met David Garrick and painted his portrait, with which Garrick seems to have been greatly pleased. In writing from Rome to his brother George, on January 2nd, 1764, Garrick describes the two Danes as "brothers of Love the actor," and says of Nathaniel "the painter is a



SKETCHES BY NATHANIEL DANCE, R.A.

INSCRIBED IN THE ARTIST'S HANDWRITING

"DONE AT BROADSTAIRS"

great genius and will do what he pleases when he goes to London, which will be next spring.” Whilst in Rome, Dance met and fell deeply in love with ‘ Angelica Kauffman, whom he painted many times. The young painter’s romantic attachment for that attractive and talented girl was a profound and lasting one, which not only influenced his earlier life, but was probably not without permanent effect upon his character and subsequent career.

In the spring of 1764, Dance returned to London, and in the following year the lady of his affections was brought to this country by Lady Wentworth. The conclusion of this sad little love story is told by Farington on the authority, and in the words of, George Dance, who recounted it to Farington just after Nathaniel’s death.

“ He (Nathaniel) was as honest a man as in the world and had very strong affections. The latter was shown in his passionate love of the late Angelica Kauffman, R.A. With her he had become acquainted at Rome and an attachment most sincere on his side grew out of it. They came to England and were then pledged to each other to marry by every possible declaration. While he was in this state of confidence she, without explanation or anything preceding it, shut her door against him. His distress was excessive even to a degree to quite unman him in his expressions of grief.”

After his return to London in 1764, Dance took up his quarters at 13, Tavistock Row, and in a short time became one of the most distinguished artists of his day.

An interesting sidelight upon his *début* as a fashionable portrait painter is to be found in a note written by J. T. Smith anent Cobb, the then well-known upholsterer, who made tables for the Royal Family and much amused the King by his extreme



PENCIL DRAWING BY NATHANIEL DANCE, R.A.

pomposity. After describing Cobb’s famous tables, which drew out in front with upper and inward rising desks, “ so healthy for those who stand to write, read or draw,” the note continues thus :—

“ The late Sir Nathaniel Dance Holland when he was a portrait painter in Tavistock Row, Covent Garden, considered Cobb’s tables so useful that he easily prevailed upon the adonised upholsterer to allow him to paint his portrait for one ; which picture, after it had remained in Cobb’s showroom for some time purposely to be serviceable (as he said) to the ‘ poor painter,’ he conveyed in his own carriage to his seat at Highgate. It is curious to notice how little events lead to others of high importance : it was in consequence of this portrait of Cobb that Mr. Garrick became acquainted with Dance, whose acquaintance produced his most

excellent picture of Richard the Third, which became the property of Sir Watkin Williams Wynn, Bart.”

This story, though it points a useful moral, is inaccurate as regards the relations of Dance with Garrick. It is quite possible that it was through painting Cobb that Dance renewed acquaintance with the famous actor ; but, as stated above, he had already met and painted the latter before leaving Italy.

In the course of his comparatively short career as a portrait painter, Dance painted a number of notable men of the time, including Lord Clive, the 1st Earl of Camden (as Lord Chancellor), the 2nd Earl of Guildford (Prime Minister), the 2nd Earl Bathurst (as Lord Chancellor), Captain Cook (the explorer), Smollett (the novelist), Sir Robert Chambers (the well-known lawyer and friend of Dr. Johnson, who later succeeded Impey as Lord Chief Justice of Bengal), Thomas Nuttall (Pitt’s legal adviser), Lord Le Despencer (that notorious eccentric and profligate, who was Chancellor of the Exchequer

in 1762), Arthur Murphy (the playwright), Lancelot Brown (the famous landscape gardener, known as "Capability Brown"), George Hardinge (the author and judge), John Ellicott (the clockmaker), Admiral Sir Peter Dennis, Bart., Admiral Sir Hugh Pulliser, Bart., Admiral Sir Robert Harland, and Lord Mulgrave. The portrait of the last named, which is a fine one, hangs in the National Portrait Gallery, and was at one time attributed to Zoffany. About thirty-six of Dance's portraits have been engraved.

It was probably the success of his portrait of the King and Queen which led to his being asked to paint Princess Charlotte Augusta as a little girl with her doll. It may also have led to his being entrusted, as he was, with the then important task of painting the panels of the royal coach.

When, in 1773, Reynolds had in hand his project for decorating St. Paul's Cathedral with scriptural subjects—a scheme ultimately frustrated by ecclesiastical opposition—Dance was one of the four painters selected to collaborate with him, the other three being Barry, Cipriani and Angelica Kauffman.

A number of Dance's drawings are to be found in the British Museum, some of which are singularly perfect in taste and execution. A few of them have, by kind permission, been reproduced as illustrations to this article. The collection contains one curious specimen, a tiny and highly finished representation of a shrimp in two attitudes. The drawing and etching of some grim portrayals of Mrs. Elizabeth Brownrigg, the murderess, done while she was awaiting execution, have been conjecturally



PENCIL DRAWING BY NATHANIEL DANCE, R.A.

attributed to Dance. It is not impossible that the conjecture is correct, for Dance was in London when the lady in question was executed at Tyburn in September, 1767.

After 1776 Dance, having inherited a comfortable fortune, ceased to exhibit and seems virtually to have retired from his profession in that year, though he did not finally do so until 1781, continuing until then to serve on the Council of the Royal Academy. His last attendance at a meeting of Academicians was in February, 1781 (see *Whitley's Artists and their Friends in England*, Vol. 2,

p. 164). From 1776 onwards, though he occasionally painted portraits of people whom he wished to paint it is unlikely that he accepted further commissions. It was probably after his retirement that he painted the fine portrait of Barbara Willett, an ancestress of the present writer, here reproduced. She was the grandmother of his brother George's wife (Mary Gurnell). She was born in 1710 and died in 1789.

On July 17th, 1783, two years after his final retirement, Dance married, at the Church of St. Marylebone, Harriet Dummer, a wealthy and highly connected widow, whose affections he had, according to Sir Frederick Eaton, captivated by means of "a handsome person and a fine leg." This lady, whose income, according to varying estimates, amounted to something between £9,000 and £18,000 a year, was the third daughter of Sir Cecil Bishopp, sixth baronet of Parham, and a granddaughter on her mother's side of the 1st Viscount Falmouth. Her first husband was Thomas Dummer, of Cranbury, who had died in 1781, and had left her for life his large estate in Hampshire.

It has hitherto been erroneously thought that Dance married in 1790. This error has been due to the fact that the event does not seem to have been recorded in any of the fashionable journals of the time. Mrs. Dummer's union with Dance, though childless, seems to have been a happy and devoted one.

In 1790 Dance took up politics, being returned in June of that year as member for the Borough of East Grinstead, and, except for one period of four years, during which he sat for East Bedwyn, he continued to represent East Grinstead until his death. In July, 1800, he assumed the name of Holland, "out of his great respect to Charlotte Holland, of Wigmore Street, Cavendish Square, Spinster," and in November of the same year received a Baronetcy. The old lady whose name he took was an intimate friend who was evidently deeply attached to both Dance and his wife, for when she died in the following year she left as tokens of affectionate remembrance to Mrs. Dance one hundred guineas and her china, and to Dance a similar sum together with "all my pictures which he shall think worthy of his acceptance."

Dance seems to have remained on terms of respectful amity with his wife's relatives. The following letter to her brother-in-law, Lord Liverpool, written from Cranbury and dated September 25th, 1797, furnishes an amusing illustration of the wide social gulf then existing between the peerage and the commonalty which even so close a relationship by marriage could not entirely bridge:

"My Lord,

I have received your Lordship's favour giving me notice that you have ordered your banker to pay to Messrs. Child and Co. £508. 6. 8 on my account.

Your Lordship's punctuality, of which indeed I could never have the smallest doubt, claims my due acknowledgment, but I must beg you will permit me to decline accepting anything for interest. The sum I lent your Lordship would in all probability have lain at my bankers, where it would have yielded me

no advantage; in the way it has been employed it has been sufficiently productive in procuring the satisfaction I have had in being able to accommodate your Lordship.

We have been greatly disappointed in our wishes to pay a visit to Addiscombe; but our proceedings are now so arranged that I flatter myself it will not be long before we shall have that pleasure.

The events that have lately passed in the political world are so extraordinary that we may cease to be astonished at whatever may happen in future. The wisest politicians must be unable to form any true idea of the real fate of Europe, tho' I think anyone may venture to hope that the present most tyrannical state of the French Government cannot be of long duration.

Mrs. Dance unites with me in affectionate compliments to yourself and Lady Liverpool, Cecil and Lady Charlotte.

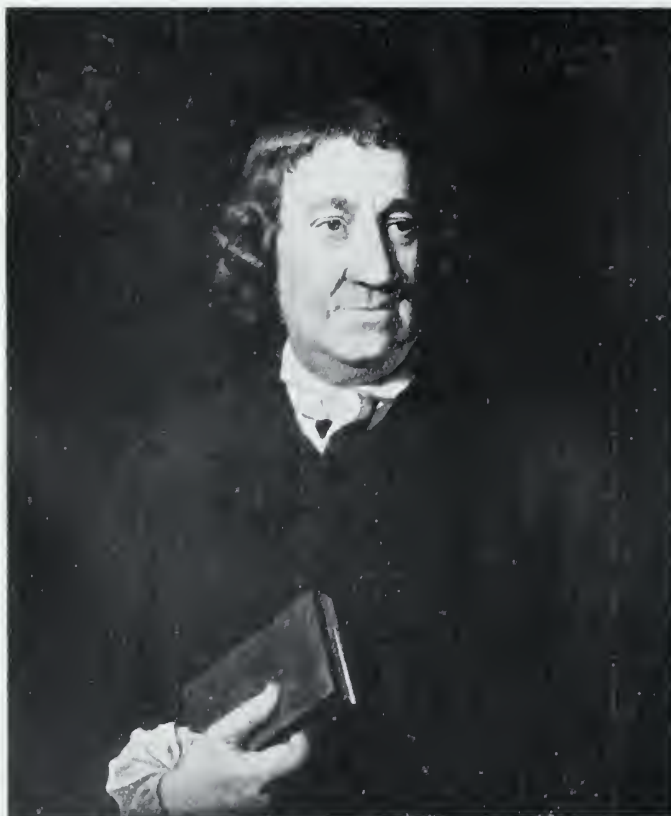
I am with the truest regard,

Your Lordship's very faithful humble servant,

Nathaniel Dance.

The later chapters of Dance's life show him in quite another light than that of the wealthy Philistine and apostate from art whom spiteful critics have depicted. His marriage did not, as has been hitherto supposed, lead him to despise and abandon his art. On the contrary, he retained for many years after it his title of R.A., and did not resign his academicianship until after he had entered Parliament in 1790. He continued, moreover, to paint occasional portraits, though apparently only those of chosen sitters. When asked to paint the portrait of the Prince of Wales in 1793, he is said to have declined. As late as the year 1804 he is believed to have done a head

of Walter Savage Landor at the age of 29, when the young poet was living in luxurious style at Bath. A copy of an engraving of this portrait forms the frontispiece of the first edition of Forster's *Life*. It was many years afterwards adversely criticised by Lord Houghton, who knew Landor very intimately. He said he could find no trace in this portrait of the sweetness and humour about the mouth, which redeemed the anti-social character of the upper features (see *Letters and Unpublished Writings of Landor*, by Stephen Wheelcr, p. 18). Though strong in



FRANCIS LE DESPENCER, FIFTEENTH BARON. PAINTED BY NATHANIEL DANCE, R.A. IN THE NATIONAL PORTRAIT GALLERY

some respects, it certainly does not, in so far as it can be judged from the engraving, strike one as an entirely true portrayal of a man who had the depth of feeling to write — as at that date Landor had already done — the immortal lines on the death of Rose Aylmer. It must be borne in mind, however, that if Dance did in fact paint it, he was then an old man and had long given up the practice of portraiture.

Dance contributed to the 1792 Exhibition of the Royal Academy a landscape which created a considerable stir. The *Diary*, in commenting on that exhibition, speaks of it as having attracted more attention than any other which the exhibition contained. "We sincerely hope," says the writer, "that Mr. Dance will throw aside all the fastidious pride which has so often been imputed to him and resume the pencil in any walk of the art he pleases, since his talents have so obviously profited by this long secession."* Dance himself was not entirely satisfied with the picture in question. He thought it cold, but decided not to alter it. In 1794 he exhibited several landscapes which were likewise the subject of much comment, the last being the one exhibited in 1800, with regard to which a contemporary critic remarks: "Mr. Dance appears as an honorary exhibitor, but his work is that of a master." After 1800, he ceased to exhibit, but he did not by any means give up painting, to which he seems in the ensuing years to have devoted much of his time, though he is said to have also devoted some part of it to his violoncello.

* See Whitley's *Artists and their Friends in England*, Vol. 2, p. 162.



JOHN ELLICOTT, F.R.S. : FROM THE MEZZOTINT BY ROBERT DUNKARTON AFTER THE PAINTING BY NATHANIEL DANCE, R.A.

In April, 1807, and again in May, 1809 he complained bitterly to Farington of having no good painting room at his house in the country. His one concern with regard to the new house, which he was then building for his wife, in Piccadilly, was that it should contain a studio with a better light to paint by. His eyes began at that time to give him considerable trouble, and it is probable that in the ensuing years defective vision became an increasing handicap to his work as a painter.

Not a few glimpses of Dance's family life between his marriage in 1783 and his death in 1811 can be gleaned from contemporary records.

His income combined with that of his wife was for those times an enormous one, and he is believed not to have spent more than a quarter of it. The following passage from Farington's diary conveys some idea of the kind of man he was and of the way in which he lived :—

"Sir Nathaniel Holland," writes Farington, "is said to possess £24,000 a year, but does not expend more than £5,000 a year. He lives very handsomely, however, both in his house and equipage, has a man cook and when he gives dinners they are sumptuous. He is extremely fond of a young girl, the daughter of his butler, and just emerging from childhood. She sits at his table while her father waits at it and is taken by them (Sir Nathaniel and Lady Holland) when they pay visits, which causes some difficulty in others to know how to receive her. . . . Though he is considered a singular man in his manner, he is on the whole very well liked by the neighbouring gentry."

The name of the child above mentioned was Charlotte Eales. Dance provided for her liberally. On his accession to wealth and rank he did not

drop his old artist friends, with many of whom he maintained continuous intercourse during his later years. When, in the course of a conversation with Nollekens and Farington not many years before his death, Dance made some reference to his advanced age, Nollekens told him that he looked as well as he did thirty years ago, and added the further compliment that he had "always a laughing face."

Dance's life, in which he seems to have received more than his fair share of the favours of Fortune, was crowned by a quick and painless death. He had driven over to Winchester in the autumn of 1811 with Lady Holland and some young members of their house party to visit a Mrs. Hume. At some time during the afternoon he felt indisposed, but not sufficiently so to prevent him from visiting the cathedral, on his return from which he sat down in an old-fashioned window-seat and began to dilate in his amusing way on the absurdity of some monument he had been looking at, thereby evoking

peals of laughter from his listeners. Suddenly there was a pause, and without sound or warning he fell back dead.

The terms of Dance's will are not without interest. To the various members of his family he left legacies amounting to £44,000, of which £20,000 was given to his brother George, and £8,000 to a widow of the name of Croon, described as his "daughter or reputed daughter, Matilda." The remainder of his real and personal property he left to his wife absolutely, making her his sole executrix. That this remainder must have been very large may be surmised from the fact that Lady Holland, who only enjoyed a life interest in her first husband's estate, left personalty

and realty at her death in 1825 amounting to nearly half a million sterling. With regard to the identity of Matilda's mother contemporary gossip is silent.

Of Dance's character, the few occasional glimpses vouchsafed to us suffice only to enable the biographer to form a general impression. The impression is that of a handsome, humorous, warm-hearted man with a strong intelligence and a deep love for his art. He certainly

seems to have had a well-developed faculty for acquiring and conserving wealth, not in itself a particularly amiable quality. Some evidence of this characteristic is to be found in the often related and well authenticated story of his having promised Mrs. Garrick the portrait of her husband as Richard III. for £100 and having later sold it for a higher figure.

Like all who forsake the hard pathway of art for the comfortable camp of the Philistines, Dance was not without detractors, and gossip was ever rife at his expense.

The best known and most often recounted story of those told against him is the story

that, on his accession to wealth, he tried to buy up all his pictures and destroy them, so that none might in future know that he had been a painter. This story probably had its foundation in the fact that Dance, being like all great artists relentlessly critical of his own work, took such opportunities as he could of destroying those pictures which he did not think worthy of his pencil. It has been so completely exploded by Lady Victoria Manners that a few brief observations with regard to it will here suffice. Those who have written on Dance have generally assumed that the story first obtained currency at the time of his death, but this is not the case. It



SELF PORTRAIT BY NATHANIEL DANCE, R.A.
IN THE POSSESSION OF MISS DANCE

seems to have first found its way into print in a letter published in the *Gentlemen's Magazine* nearly twenty years earlier. An obituary notice on Edward Bishshopp, Mrs. Dance's brother, which had appeared in the number of that periodical for January, 1792, had referred to the marriage of the deceased's youngest sister, a lady of "immense wealth," to "Mr. Dance, an eminent painter." In May of the same year there was published in the same magazine a letter from a correspondent addressed to Mr. Urban under date of March 5th, in which the writer comments on the statements contained in the notice in the following terms:

"Mrs. Dummer has Mr. Dummer's estate for life only, after which it goes to a son of Mr. Chamberlaine, Solicitor to the Treasury. Mr. Dance will not thank you for reminding him of a profession, the recollection of which he seems desirous of obliterating, as it is said he has endeavoured to get up all the portraits which he painted in the early part of his life."

The story seems to have been readily accepted, for later in the same year a contemporary critic, reviewing the Exhibition of the Royal Academy, writes as follows:

"Mr. Dance sets his name down as a gentleman, as if he had not been a gentleman when he was an artist. When fortune made him a gentleman by means of a rich widow he bought up his paintings and destroyed them. No. 189 is his first essay in landscape. The composition is excellent, the distant objects finely coloured, and we regret that he should be anything but an artist." (See Whitley's *Artists and their Friends in England*, Vol. 2, p. 162.)

Evidently, Dance had been described in the catalogue as "Nathaniel Dance, Gentleman," the usual way in those days of indicating a non-professional status.

It is curious that the story of his destroying his

pictures received so much publicity in 1792 without contradiction, and that it should not at any time have been contradicted by or on behalf of Lady Holland herself. For a story devoid of any foundation whatever, its persistency was certainly remarkable. Having been revived in the press and refuted at the time of the painter's death, it was published again, and again refuted, in the *Somerset House Gazette* in 1824.

Again, in July, 1825, it reappeared in a slightly modified form in an obituary notice on Lady Holland and finally found its way, in 1850, into Rose's *Biographical Dictionary*. One is inclined to think that it must have had just that grain of truth in it which made effective contradiction difficult, and that Dance did in fact, though actuated by an entirely different motive from that suggested, endeavour, whenever he had the chance, to buy up those early "potboilers" which he considered inferior, and did not wish to be handed down to future generations as specimens of his art. Even Veritas

in the letter to the

Somerset House Gazette, cited *in extenso* by Lady Victoria Manners, admits that Dance did destroy some of his own works, though he suggests that these were only a few which the painter had never parted with and which were in his own studio at the date of his retirement. The idea of his having been ashamed of his earlier profession and wishing to conceal it is obviously fantastic and wholly inconsistent with all that is known of him. It is indeed conclusively belied by the mere fact that even after he had entered



CAPTAIN JAMES COOK, BY NATHANIEL DANCE, R.A.
FROM THE PORTRAIT AT GREENWICH HOSPITAL

Parliament he exhibited several pictures, not, as Veritas states, "in the name of Sir Nathaniel Holland," but under the name of Nathaniel Dance, the name by which he was then known, and which, until 1800, was the only name he possessed.

The venomous attacks upon Dance's reputation, which appeared in certain newspapers and periodicals at the time of his death, had at least one good result in that they called forth, for the information of posterity, the following contemporary appreciation of his real character which appeared in the *Sun* on October 25th, 1811 :—

"We are sorry to see another attack on the memory of Sir Nathaniel Holland in a morning paper of this day, imputing to him 'a mistaken pride with which he was filled on the sudden accession to wealth.' Those who really knew Sir Nathaniel

know that his wealthy alliance made no kind of difference in his character. He was, as we before stated, reserved in his habits, but very accessible to good humour, and though he could not be unconscious of his superior talents and knowledge, he had none of the silly pride charged upon him, and possessed too sound an understanding to be inflated by any sudden accession to wealth. Besides he was on a fair road to fortune by the exertion of his talents, independently of what he had acquired, and had derived from family connections. It is painful to see these attacks upon a gentleman of worth and genius."

One might wonder whether so much hostility could have existed without some substantial cause were it not for the fact that the painter was also a politician ! Nothing could be more to his credit than the fact that, to his friends, he showed himself unspoilt by wealth. Even in our times the experience of being moved from the middle to the higher rungs

of the social ladder is one that produces a kind of intoxication from which none but the strongest character is quite immune. To suppose that in that less enlightened age Dance sustained the test wholly unscathed would be to credit him with complete freedom from human frailty.

Possibly if Dance had been a poorer man, and had married the lady upon whom he first set his affections, his career would have been a greater one. But, be this as it may, it can be truly said of him, and it can be said of few so circumstanced, that the meretricious allurements of worldly prosperity never completely deflected his soul from its high calling. Whatever satisfaction he may have derived from a seat in Parliament, a mushroom baronetcy, and higher sounding name than his own, he remained at heart to the end of his days Nathaniel Dance, Artist.

The illustrations on pp. 145, 146, 147 and 152 are from drawings in the British Museum; the original of the mezzotint on p. 149 is also in the British Museum. The frontispiece is from an oil painting in the possession of the author.



STUDY OF A MAN SKETCHING FROM A WINDOW : BY NATHANIEL DANCE, R.A.



TOBIAS SMOLLETT, M.D.
BY NATHANIEL DANCE, R.A.

A HERALD'S MOURNING HOOD

By F. H. CRIPPS-DAY



Nos. I. and II.—TWO VIEWS OF A MOURNING HOOD OF BLACK VELVET : WORN BY A HERALD : XVITH CENTURY

ONE of the pieces of costume at the Loan Exhibition depicting the reign of Queen Elizabeth, held in London last year, was a hood (Nos. i. and ii.), described as a "mourning hood of black velvet, worn by a herald." It was purchased at a sale of the contents of a Yorkshire mansion near Barnard Castle some few years ago : one of those sales, so frequent nowadays, when all the possessions of an old family, until now undisturbed through the centuries, are dispersed, in the hopeless attempt to collect sufficient money to pay the death duties, and so help to maintain for perhaps another generation the nexus, which has bound the family to its land. From the point of view of costume, it is

interesting to note that this hood is of the form worn at funerals by heralds as late as the sixteenth century, and is descended from the hood of the twelfth century, which was a plain pointed cowl ; such a cowl originated as a part of a cloak, which came to a point : this cloak was shaped as a funnel, and was passed over the head. There was a slit through which the face was visible, and the long elongated point or tail fell over the head at the back. This falling tail was called a *livipipe*. To-day it survives in the hood of academical dress. In the fourteenth century over the hood was sometimes worn a fur or textile cap. Later in the century the *livipipe* was exaggerated in length, and to such an extent that it was carried over the arm, and formed an important feature in the fashion of the day. After 1450, the hood became plebeian (Kelly, *Costume*, p. 32), but the *livipipe* survived until *circa* 1480.

At state funerals the Earl Marshal and his heralds organised, controlled, and took part in the ceremonial; heralds were, as they still are, officers of state, and not court officials. Among the retainers of great families there was often a family herald, who was the chief ceremonial officer at the family funerals, but even in the time of Edward III., the Earl Marshal



had endeavoured to obtain control. There exists among the Stowe MSS. one of his orders giving directions at the "manner of bureinge of Great Persons, for the offering of the sword, shield, coat-armour, helm and crest" and the presence of five officers of arms "to be standing about the hearse, bearing the armour, etc." Whether the officers of arms were present or not, the family herald bore the tabard in the procession. The custom of granting what were called "Heralds' certificates" is not earlier than 1567. This was another step taken by the heralds to obtain additional fees. When, in Elizabethan times, a new class came into being, rich and prosperous through trade, and full of energy, the face of society was changed. With prosperity came all the ambitions which we associate with newly-acquired wealth. Laertes comes to one's mind :—

"His means of death, his obscure funeral—
No trophy, sword, nor hatchment, o'er his bones,
No noble rite, nor formal ostentation,—"
Hamlet, IV., Sc. 5.



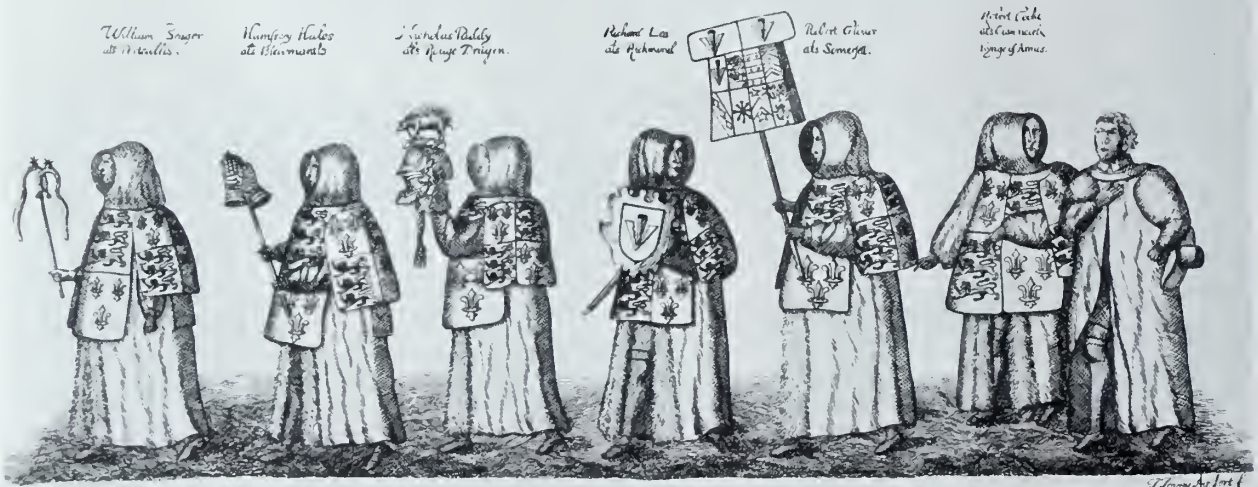
No. III. HELM AND CREST, PROBABLY THAT OF SIR HENRY SIDNEY : FROM PENSURST, KENT

There was nobody who could add the note of display to the funeral so well as the heralds, who came in their rich tabards with helmet and crest carved in wood, and sword, spurs, gauntlets, tabard and shield blazoned with the arms of the deceased, all of which, for an additional fee, could be hung in the church ; if not so hung they were taken away, kept in store ready for another burial. Heralds were "universal providers," even of the insignia of honour, and so tenacious were they of their rights, as they conceived them to be, that in 1678 Dugdale, then Norroy, went to Cheshire and Staffordshire and pulled down and defaced the funeral achievements

at Nether Peover, Budworth, and Biddulph, which had been hung in the churches there without the permission of the College of Arms (*Coll. of Arms MS., I., 25, fo. 112d.*), a procedure which a warrant of the King ordered to be "countenanced unduly placed in churches" (*ibid., fo. 215*).

A very interesting document in the possession of

*Quinque sociales et ceteri nomina gerentes insignia & ornamenta Equestris dignitatis
Five heralds and their names, carrying the Lute mounte and dignities of the Knightly order*



No. IV.—PART OF THE FUNERAL ROLL OF SIR PHILIP SIDNEY, ILLUSTRATING THE COSTUME OF THE HERALDS IN THEIR MOURNING CLOAKS AND HOODS IN 1586 : : FROM AN ENGRAVING IN DALLAWAY'S HERALDRY

the College of Arms, the funeral roll of Sir Philip Sidney from an engraving by D. I. de Brijon after a drawing of 1587 by G. Thomas Lant (No. iv.) in 1587, illustrates the funeral of a great Elizabethan noble (d. 1586), and incidentally the costume of the heralds in their mourning cloaks and hoods, all of black velvet (a King-at-Arms made a charge for eighty-six yards, a Pursuivant for forty-three). The helmet and crest (*a porcupine statant azure quilled, collared and chained or*) is carried by Rouge Dragon. This helmet is not the one still preserved at Penshurst, which was on view in the Loan Exhibition (No. iii.), for the head-piece in the roll is very distinctly shown to be one enriched with a decoration of stars. In some engravings, the stars are omitted. Among the drawings of the suits of armour bound up in a volume, generally called the *Jacobe MS.*, there is no drawing with the name of Sir Philip Sidney on it, and the different schemes of ornament illustrated do not include one with the star enrichment; but it is now well established that this MS. does not by any means contain all the schemes of enrichment which were used for the decoration of the armours built at the Greenwich workshops, and sent to the designers and engravers of armour enrichments. This star decoration is very interesting to lovers of armour, because it was one chosen by several courtiers, soldiers and sailors, who



NO. VI.—GEORGE CLIFFORD, EARL OF CUMBERLAND
FROM RICHARDSON'S PORTRAITS : AFTER THE
MINIATURE BY NICHOLAS HILLIARD



NO. V.—THE EARL OF CUMBERLAND : NAT. PORTRAIT GALLERY

surrounded Queen Elizabeth, for the decoration of their suits, which on her warrants were built at her workshops at Greenwich. No piece of any of these harnesses exists, as far as is known, to-day, but such a suit must have been the favourite one of the Earl of Cumberland.

In it he is shown, like his chief, Charles Howard, Lord Effingham, "in the Arke," who wears a similar armour, in one of the lost Armada tapestries (engraved by John Pine). He was also painted in such an armour in the fine miniature (No. vi.) in the collection of the Duke of Buccleuch, and in the portraits at Appleby, Bodleian Library, and the National Portrait Gallery (No. v.). At the present time we are associating the Earl of Cumberland with another Greenwich suit, now to be seen at Burlington House, in which he was also painted in a miniature on view in the same exhibition. This suit was reproduced in *THE CONNOISSEUR*, February, 1934.

Mr. C. R. Beard has called my attention to a portrait of John Barbor, in which he is wearing a typical high collar of a Greenwich harness decorated with the star enrichment. Thus this Sidney helmet is evidence of a fourth Greenwich armour with the same decoration.

THE POTTERY OF MILAN AND LODI

By THE COUNTESS TERNI DE GREGORY



LEFT.—TYPICAL MILANESE PLATE OF THE BLUE AND RED "CHINESE" PATTERN MADE AT BOTH FACTORIES



RIGHT.—PLATE OF THE TYPE BELIEVED EXCLUSIVELY MILANESE : DECORATED ORANGE AND DEEP BLUE PAINTED UNDERGLAZE

ONE collector friend showing me what she had always thought were "old Chinese porcelain plates" was at first disappointed at discovering they were neither Chinese nor porcelain, but pottery, or rather maiolica, made in Milan; her enthusiasm revived, however, when I added that they were rarer and perhaps more valuable. Doubtless, others having old Chinese or "East India Company" ware may have similar specimens, and will perhaps be interested to hear something about the features of the clever copies made at the potteries at Milan and Lodi.

In the eighteenth century, there was a widespread vogue for things Chinese throughout Europe, and porcelain services and ornaments, mostly made to suit European requirements, were imported in large quantities from the Orient by the East India Company. At that

MILANESE MAIOLICA "CHINESE" VASE PAINTED AT FELICE CLERICI'S FACTORY



time, Felice Clerici, an enterprising person, after making money as purveyor to the Great Hospital of Milan, started three factories in that important town for making cloth, glass, and pottery. In the last he specialised in imitation Chinese ware, and producing copies from broken oriental porcelain plates and dishes so perfectly in maiolica that the copies might well be mistaken for the originals, for both the shapes and the decorations are carefully imitated.

Clerici did a brisk business, as people were glad to avoid sending to China to replace breakages. Eighteenth-century dish washers were no less careless than their successors, which probably explains why an old Chinese service is something to be proud of, even if odd plates and dishes are still comparatively plentiful. But European imitations, and above all the

The Pottery of Milan and Lodi

less numerous and more brittle Milanese reproductions, are now even more rare and valuable than the originals.

So far as it is known, the history of Milanese maiolica can be summed up in a few words. Old documents show that at least one pottery existed in 1595, but the few pieces tentatively attributed to early Milanese potteries do not suggest any great merit, while, in the archives of the city, petitions and counter-petitions to the authorities show they had a struggle to exist. Their enemies were the keepers of china shops who did a brisk trade in maiolica from Lodi and Pavia, and in other kinds of imported ware, and therefore objected to local potteries. Then, in 1745, the golden age began, when Felice Clerici, declaring himself competent to produce ware "greatly superior to that of Lodi and Pavia, and almost equal to that of Saxony," obtained the exclusive right to start a factory and revive the potter's art in Milan.



RUBATI WARE : WITH FLOWERS AND INSECTS IN RELIEF



RUBATI PLATE IN DARK BLUE . . . WITH RESERVE
PANELS DECORATED SUBJECTS IN POLYCHROME

He kept his word, for all the typical Milanese maiolica, of which his factory produced the largest quantity, is of high quality, while his potters and decorators showed such skill in imitating Chinese models that large vases have been cherished for nearly two centuries by possessors believing them to be Chinese porcelain. He did not, however, confine his attentions to the East.

Excellent imitations of Rouen and Moustiers faience appeared, and a polychrome design, possibly borrowed from Marseilles (Veuve Perrin's pottery), with *chinoiserie* and figures in a landscape, has come to be identified with his factory and known as the "Old Milan" pattern. This type, and another, showing a "Chinese" design in blue and red, sometimes finished with touches of gold, are the commoner kinds of Milan pottery found to-day.

Clerici's factory flourished and employed many skilled potters and decorators. One



LEFT.—MILAN IMITATION
OF VIENNESE PORCE-
LAIN FLOWERS
PAINTED IN BRILLIANT
NATURAL COLOURS ON
CLEAR WHITE BODY



RIGHT.—AN IMITATION
OF THE CHINESE BLUE
AND WHITE PORCELAIN
MADE AT THE MILAN
FACTORY: THE DECORA-
TION IS IN SOFT BLUE



MILANESE MAIOLICA COPIES OF CHINESE PORCELAIN
DECORATION FINELY EXECUTED

THE GLAZE IN EACH CASE IS BRILLIANT AND THE
OWNED BY SIGNOR RENATO BACCHI, MILAN

of the latter, Pasquale Rubati, left about 1760 to found a factory of his own, which, enjoying the advantage of being owned and managed by an artist, produced the finest pieces of Milan maiolica. Some designs are common to both factories, but typical Rubati ware has flowers and insects in low relief, outlined in gold and tinted in pale colours, dominated by a bluish green which none of the many imitators has ever been able to reproduce. Specialities of Rubati were statuettes and animals in *blanc de chine*, figures of oriental ladies with white faces and brilliant blue robes, vases in *sang de bœuf*, and handsome dinner services in dark blue with polychrome landscapes and figures in Louis XV. costume or Chinese dress in reserves. Of this ware, which he made for the Duke of Modena and other important personages, few examples now exist; and for that reason it is the most rare and valuable type of Milan ware. Sometimes the reverse of the pieces is white with *Milano* or *MIL^{Nº}* in red, but often the blue enamel

completely covers the reverse and there is no mark. Genuine pieces can be distinguished from the many modern imitations—mostly made in Paris—by their lightness and by a soft greyish bloom on the enamel which, it would seem, was impossible to reproduce.

VASE IN *SANG DE BŒUF* WITH RESERVE PANELS DECORATED
POLYCHROME BY PASQUALE RUBATI



Scraps of information have survived about another factory founded, towards the end of the eighteenth century, by two brothers of the noble Milanese family of Gonfalonieri, but no pieces exist which can be definitely attributed to it. Nor is anything to be found of the work of Don Manfredo Settala, a distinguished cleric, who is said to have discovered much earlier (towards the end of the seventeenth century) the secret of making porcelain. Therefore all the Milan maiolica to be found to-day came from the two factories mentioned, within a span of about forty-five years; consequently scarcity, good workmanship, and a certain picturesque quality of the diverse designs explain why it is more prized by collectors than the many

The Pottery of Milan and Lodi

other varieties of North Italian maiolica.

Turin, Venice, Mantua, Bassano, Pavia, and many other towns produced pottery, but the largest output was contributed by the little city of Lodi, about twenty miles from Milan, where ceramics have been made from early times down to the present day, and whence master potters went in the sixteenth century to teach, or revive, their art at Savona, Pesaro and other centres of the potter's industry. Lodi maiolica of that period ranks with Faenza and Gubbio, and is equally rare, but, in the eighteenth century, at least six potteries were established there, producing ware in such quantities that despite its brittleness much is still in existence.

In 1745, while Felice Clerici was founding his pottery in Milan, one Sempliciano Ferretti bought the most important pottery in Lodi, which had worked under various owners for at least a century, and started making typical "Old Lodi" ware; this was decorated with coloured flowers, including brilliant crimson tulips and roses, outlined in black on a dull cream ground, a design probably borrowed from Strasbourg, where Ferretti's son Antonio is generally supposed to have worked. Much of the pottery both of Lodi and Milan is unmarked, but finer pieces usually bear some mark; and while the individual decorators of Milan, with the exception of Pasquale Rubati, rarely, if ever, signed their work, many pieces of Lodi bear the name or initials of Paolo Milani, G. G. Rossetti, Antonio Monsenchio, and others; such signed pieces being more difficult to find and, of course, consequently more valuable. For this reason, the



LARGE TUREEN : DECORATED IN POLYCHROME AND GOLD : MADE BY PASQUALE RUBATI
IN THE COLLECTION AT MILAN CASTLE

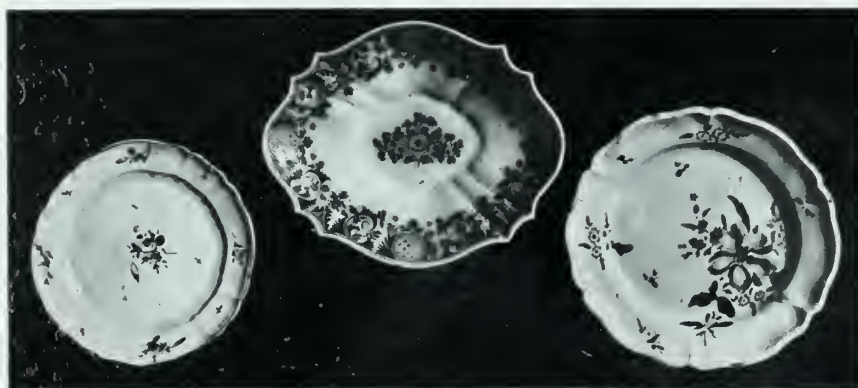
relatively few known examples of the rarer Milan ware are of special interest.

Many other designs were made in this and the other factories, but at this date one may say that Lodi and Milan pottery was practically identical, as Felice Clerici's first workers came from Lodi, using Lodi methods and designs. Pale biscuit-coloured paste, sometimes darker in the highly fired pieces, rather thick enamel, lightness of weight and a noticeable resonance when tapped—characteristics of genuine pieces—are common to both.

But methods rapidly improved at Milan under the good management of Clerici, the airholes, so plentiful in Lodi ware, disappeared, drawing became more accurate, and new designs appeared, some of which were, however, promptly copied at Lodi. Very little blue and white ware was made in Milan; flower-plaques seem to have been largely peculiar to Lodi, while Chinese imitations are almost exclusively Milanese. Imitations of Moustiers, Strasbourg, and Marseilles, and sometimes Rouen and Delft, were made at both places; one large Milan dish at the Victoria and Albert Museum having all the earmarks of a fine piece of Delft.

LODI PLATES AND DISH

THE DISH IS MARKED WITH INITIALS OF G. G. ROSSETTI



MIL^o FEL^e CLERI' 1747 *F⁺C* Milano *F⁺C*

F *P* *R* *Pasquale Rubati* *Mil^{no}* *Mil^o* *F* *P* *R* *1/2*

Mil *Milar* *O* *M*

O *!* *Lodi* *M* *L* *G*

MARKS USED BY THE POTTERIES OF MILAN AND LODI

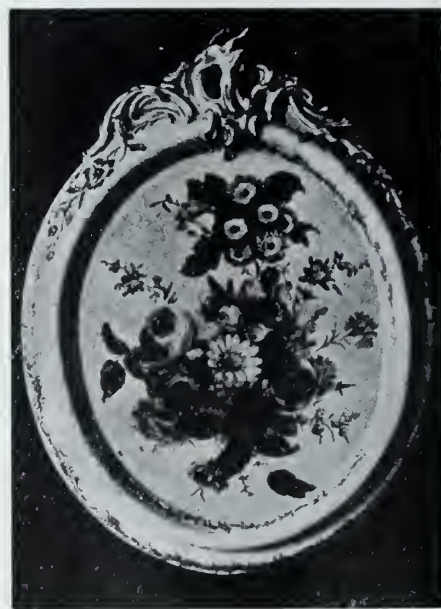
Quite lately, Cavalier Baroni, Curator of Lodi Museum, an authority on pottery, received letters from his colleagues of Strasbourg and Moustiers on the subject of a large dish in typical Moustiers faience recently acquired by the Strasbourg Museum. This dish is round, decorated in the style of Bérain, in blue, red, green and yellow, and is signed "Rossetti à Lodi 1736." The Curator at Moustiers writes that he is trying to clear up the connection

OCTAGONAL BLUE AND WHITE DISH : MARKED ON UNDERSIDE OF THE RIM, IN BLUE : FABRICA DI GIOR : GIACIN : ROSSETTI E TAVAZZI IN LODI



"Turin—Moustiers and Rossetti—Rossettus," and asks his colleague at Lodi for information about Rossetti's work there. But, unfortunately, although the name of Giorgio Giacinto Rossetti is well known all over northern Italy and his work greatly prized, information about him is vague and contradictory.

In 1737, the King of Sardinia granted special privileges to a native of Pinerolo, in Piedmont, named Rossetti, the owner of a flourishing pottery in Turin, where, among much fine maiolica, he made excellent imitations of Moustiers. Other privileges were given in 1743, and the factory continued working until the end of the century. Yet in 1746 Giorgio Giacinto appears at the head of the Rossetti pottery in Lodi, believed to have been founded much earlier by



LODI PLAQUE MADE AT FERRETTI'S FACTORY

a Lodi family of that name, while the inscriptions on the dish at Moustiers, and the one illustrated here, show he was at Lodi at least ten years earlier, and was for a time in partnership with the master potter Tavazzi. A further complication is that about the same time we find evidence of his presence both at Turin and at Lodi; we find one G. Hyacinthe Roux, who sometimes signed "Hyaci Rossettus," working at Moustiers. Rossetti is a common surname, but few were baptized Georges Hyacinthe, so probably the same man worked at Moustiers, Turin and Lodi.



STORM ON THE LAGOONS

BY J. M. W. TURNER, R.A.

In the British Museum



EARLY MASSACHUSETTS SILVERSMITHS

By EDWARD WENHAM



No. 1.—A COLONIAL TRIDENT SPOON BY EDWARD WINSLOW, BOSTON (1669-1753)

LESS than thirty years ago, the work of American colonial silversmiths was almost unknown, even in the United States. Nor was it until the exhibition, organised by Mr. Francis Hill Bigelow and Mr. R. T. Haines Halsey, at the Boston Museum of Fine Arts, in 1906, that any real public notice was directed to silverwork. That exhibition was

too, have been found in different parts of England, whither they found their way as part of the plate belonging to those families who, after long residence in the then North American Colonies, returned to England at the time of the Revolution. One such piece came to my notice in the United States as recently as 1932, in the form of a large two-handled cup and cover, bearing the mark of the Boston silversmith, Nathaniel Hurd (1729-77). This cup was found in England by Mr. Arthur S. Vernay, who purchased it from the then owner by whom it had been inherited. Owing to the rococo

manner of the decoration and the fact that this was unusual for colonial work, doubt was expressed concerning the authenticity of the cup, but such doubt was later dispelled by the documentary history of its antecedents.

Actually, it was made in Boston and sent to England in a rough wooden case, which still accompanies the cup, as a present for Frances, daughter of John Whitchurch



No. 11.—BALUSTER-SHAPED CANDLESTICKS ON MOULDED BASES BY JOHN CONEY, BOSTON (1655-1722) IN THE COLLECTION OF THE BOSTON MUSEUM OF FINE ARTS

early American followed by others at Boston, New York, and elsewhere, and within a few brief years, collectors in America began to discover that they had overlooked a veritable Aladdin's Cave; since then very many examples of unusually fine silverwork have been found in the United States and recognised as that of colonial men who had long since been forgotten.

Not a few of these pieces,



No. III.—MUG BY JOHN BURT, BOSTON (1691-1745)



No. IV.—MUG BY JOSEPH LORING, BOSTON (1743-1815)

of Twickenham, when she married John Madocks on May 13th, 1758.

For some time the young couple lived at the Madocks' home, Vron Iw, Denbigh, Wales. In 1820, their grandson took up his residence at Glanywern Hall, Denbigh, and in 1860 Vron Iw was sold, when the marriage cup, no longer having any great interest, was placed in storage. After Mr. Vernay took it back to its native country, it was acquired by Mrs. Breckinridge Long, of Washington and Laurel, Maryland.

As the number of known specimens of Massachusetts and other colonial silver increased, attention was directed to identifying the craftsmen whose initials or names, sometimes with a rebus, are punched on the various objects. For, while no properly constituted official marks were in force, each of the early American silver-smiths, with few

exceptions, impressed his work with some mark by which it could be known. And that an almost infinite amount of research and study has been devoted to identifying these men is evident from the fact that, at the present time, more than twenty-three hundred names are recorded, together with the place in which each man worked and, where possible, the marks he used.

In time, it was discovered that the various groups who had worked in different sections of the colonies could be divided geographically, and the work of each group distinguished by certain more or less well-defined characteristics; these characteristics representing the traditions of those parts of Europe from which the first settlers had



No. V.—TANKARD OF THE TALL TAPERING TYPE WITH NARROW MOULDED RIB AND FINIAL BY BENJAMIN BURT, BOSTON (1729-1805)

Early Massachusetts Silversmiths

come. Thus, for example, with the early New York silver it is possible to see decided influences derived from both Holland and England, but with that of New England, while there are some evidences of the Dutch, the dominant forms are those introduced from England by the Puritans and other English settlers who arrived in Massachusetts Bay from 1629 onward.

Of the early American silversmiths now recorded, about 370 are known to have been working in Boston, Newburyport, Salem, Charlestown, Ipswich, Haverhill, Taunton, and other places in Massachusetts; and of that number at least 130 were established at the end of the seventeenth or quite early in the eighteenth century. Owing to the absence of official hall-marks or date letters, the date of American silver can, as a rule, only be approximated within the known lifetime of the maker, with what assistance may be gained from the style or decoration; the exceptions being any such as are still accompanied by the original bill of the maker or by other authenticated documents.

So far, the earliest silversmith known to have worked in the then North American Colonies was John Mansfield. This man came from London, where he is believed to have been born, to Boston in 1634, and worked there as a silversmith. From the available records, he was then thirty-three years old, so it may be assumed that he had learned his trade in England. It is also thought that he worked for a time at Charlestown, Massachusetts, but, unfortu-



No. VI.—SPHERICAL TEA-POT WITH DUCK-NECK SPOUT BY JACOB HURD, BOSTON (1702-1758)

simpler, undecorated styles of that time would appeal to the Puritan ideals. In point of fact, the Puritan influence remained with much colonial silver long after it had passed in England, for until fairly recent times all American silver is marked by simplicity of form and absence of applied decoration; and those who know it will admit that it loses nothing by reason of its simplicity.

One of the few instances where the work of an early Massachusetts silversmith develops any noticeable elaboration is a sweetmeat box by Edward Winslow, of Boston (1669-1753). One box by this maker is illustrated and described in Jackson's *History of English Plate*. The box is oval, $8\frac{1}{2}$ inches long and $6\frac{3}{4}$ inches wide, embossed with flutes and acanthus leaves, while the high domical lid is

similarly treated and fitted with a loop handle in the form of a convoluted snake. It is another instance of an example of colonial silver having been sent to England, the inscription on the base, *Ex dono Sarah Middlecott N England 10 Mch. 1702*, being made by the Boston silversmith Winslow before it was sent by Sarah Middlecott to her son in England. There are two other known sweetmeat boxes by the same

No. VII.—TWO-HANDLED CUP, SIMILAR IN OUTLINE TO THE LATE STUART PORRINGERS, BY JEREMIAH DUMMER, BOSTON (1645-1718). HEIGHT $3\frac{1}{2}$ INCHES; DIAM., 4 INCHES



silversmith, and each is quite similar to the one previously referred to.

These boxes, like the trifid spoon shown (No. i.), indicate that Winslow closely followed the English forms of the late Stuart period: which remark applies equally to other early silversmiths, as is evident from the two-handled cup (No. vii.) by Jeremiah Dummer (1645-1718). But while Dummer copied the ogee outline of the late Stuart cups and repeated the same proportions of width to depth (it is $3\frac{1}{4}$ inches high and 4 inches diameter), he omitted the ornamentation found with the English prototypes; and, even though the handles are similar in form, they lack the terminal heads and other decoration common to those of the Restoration period.

Numerous as the specimens of colonial silver to survive may be, any that were intended for other than general household use are rare. And this may

slightly domical form. With the one by Jacob Hurd, illustrated (No. vi.), the body is not quite spherical, and the lid, in place of following the outline, develops a conical shape, rising to the finial not unlike the covers of some early standing cups. And when the lid of a Massachusetts globular tea-pot takes the flatter form, there is, quite commonly, a tendency to the domical outline: also the cast duck-neck is invariably placed fairly high on the body. Other pieces associated with tea drinking are equally English in character, the small cream jug (No. ix.), though perhaps slightly more bulbous, is plainly copied from the English pear-shaped jug of the first half of the eighteenth century; it is worth noting, however, that in this instance the scroll feet differ from those usually found in England.

Among the relatively few ornamental forms, some of the most interesting are found with the flat handles



NO. VIII - PIERCED BRAZIER OR CHAFING-DISH - SUPPORTED BY SCROLL BRACKETS ON HOOF-SHAPED FEET : BY JACOB HURD

also be interpreted as evidence of the lingering of the Puritan influence. Even such objects as silver candlesticks must have, for long, been regarded as unnecessary extravagances, if we are to judge from the fact that they are among the rarest examples of colonial work, while any that are known are invariably of simple design. The pair by John Coney (No. ii.) obviously being copied from the English candlesticks dating from the last decade of the seventeenth century, with the baluster-shaped stem closely allied to the stems of some seventeenth-century standing cups.

From the early eighteenth-century tea-pots that have been found, it is apparent that the globular form was more fashionable in Massachusetts than the pyriform, which was favoured in New York. But if the Massachusetts tea-pots are similar in form to the English globular type and have a similar moulded foot, the lid, not infrequently, takes a

of punch strainers, and of the shallow bowls, known as porringers in the United States, but spoken of as cupping- or bleeding-bowls in England. The strainer shown (No. x.) has unusually elaborately perforated handles and is, in fact, one of the historical colonial silver rarities. It was made by John Clark, of Boston or Salem, for Jabez Bowen, of Providence, Rhode Island, a member of the Council of War during the Revolution, the small perforations around the bottom of the bowl forming the inscription, "Jabez Bowen, Providence, January 1766." And it is worth noting that this strainer, when offered for sale in New York, in 1930, realised the large sum of \$5,500 (£1,100).

Other pierced arabesque ornamentation is found with the colonial braziers or, as they are sometimes described in early inventories, chafing-dishes. These are of quite heavy silver, the one illustrated (No. viii.) weighing nearly nineteen ounces, although

it is only $6\frac{1}{4}$ inches in diameter and $3\frac{3}{4}$ inches high. A pierced removable metal plate is fitted over the shallow lower compartment, and the brazier served as a stand for a tea-pot, coffee pot, plate or other vessel containing food or drink which required keeping hot for a short time.

With the drinking vessels, of which many have survived, there can be no question that the English fashions were closely followed by the Massachusetts silversmiths. Tankards dating from the seventeenth century are similar to the low slightly tapering cylindrical typewith the flat cover, which appeared in England after the Restoration. They are usually quite plain, apart from the ornamental thumb-pieces and various ornamentation applied to the hinges and to the terminals of the scroll handles, but examples with ornamentation on the body do occur. By the beginning of the eighteenth century, the Massachusetts tankards, while retaining the wide body, were slightly taller and had developed a low domical cover; and a few years later, the taller tapering form with the moulded lip-band and base had become popular. This type of tankard with a similar narrow moulded rib around the body (No. v.) appeared in England during the early



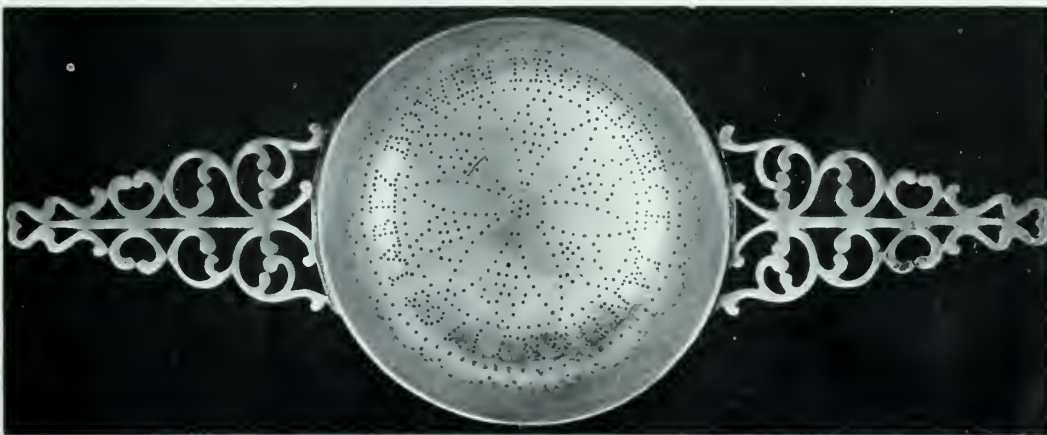
NO. IX. CREAM JUG BY JOHN CLARK, BOSTON OR SALEM
CIRCA 1760

Georgian period, but whereas both the English and the Massachusetts tankards have the moulded domical cover, the English rarely have the ornamental finial.

Smaller drinking vessels, such as mugs, also repeat the styles that were popular in England. The quite early ones retain the plain beaker form to which a simple strap handle was added; in fact, some of these mugs were formerly beakers, the handles being added later. Each of the mugs shown (Nos. iii. and iv.) are of the ogee outline similar to the English bulbous-shaped tankards

of the eighteenth century; the earlier one, by John Burt, having the simple tubular handle found with some late seventeenth-century tankards, while the other mug, by Joseph Loring, has the more advanced recurving scroll, ornamented with foliage.

Among the illustrations appearing with the *American Notes* in the February *CONNOISSEUR*, there was a spool-shaped standing salt made by Jeremiah Dummer. Only three colonial salts of this importance are known, and each one is of the spool-shape type with the volute brackets fixed to the rim; also each was made by a Massachusetts silversmith, the other two being by Edward Winslow and Allen and Edwards, of Boston.



NO. X.—STRAINER BY JOHN CLARK

BOWL PERFORATED, "JABEZ BOWEN, PROVIDENCE, JANUARY, 1766"

THE ETCHINGS OF JULIUS CAESAR IBBETSON

By COLONEL M. H. GRANT

AS a painter in oils and water-colour, Ibbetson has, of recent years, come partially into his own; partially, because even now he by no means receives his due as one of the cleanest and most dainty executants in all the realm of "landscape with figures." But as an etcher he remains almost unknown, the text books dismissing with the briefest of mentions a branch of his practice by which contemporary patrons, if not himself, set considerable store, judging by the noble and notable subscription list which welcomed his chief publication towards the close of his troubled career. "Patronized by most of the Rank and Talent of the Country" he announces on his prospectus, a boast fully sustained by the two hundred or so of the greatest names in the land which he prints in support of it. This was in 1816 when Ibbetson, all unconscious of his

approaching sudden end, on the contrary extremely desirous to live, had collected into twin thin folios six plates of cattle and eight of figures "comprising fifty of the most interesting attitudes selected from innumerable sketches made by him in the course of thirty years."

They were dedicated to Benjamin West, President of the Royal Academy, a true friend who had done far more for Ibbetson than merely decorate him with the label "The Berchem of England," by which chiefly their acquaintance has come down to us. West's own copies of Ibbetson's presentation set are before me as I write, and as they may be presumed to have been carefully selected, we doubtless see the etcher at his best in these fourteen large bitten coppers (size of plate, 9 in. by 12 in.). Ibbetson himself would have been the first to disclaim for



FARM TEAM AT RYDAL, 1799

ETCHING BY JULIUS CAESAR IBBETSON



GILBERT WAKEFIELD STALKING THROUGH A VILLAGE : ETCHING BY JULIUS CÆSAR IBBETSON

these productions the supreme qualities of the etcher's art. They are merely what he does claim for them, swift transcriptions of momentary attitudes, smartly drawn and cleanly bitten, with, in the case of the cattle, wonderful observance of the chance poses he had so often transixed on canvas, and in the figure subjects a deal of the humour with which his kind always inspired the most afflicted *farceur* who ever lived. Not the loss of a beloved wife, nor of eight of his eleven children, not bankruptcy nor robbery by his most trusted friend, could drain the naturally jolly Yorkshireman of the milk of human kindness and jocularity which characterised all his dealings with humanity, whether on canvas, copper, or in being.

So here, the bustle and bothers of Masham Market, an argument on the moors of Lasswade, a marital row in the hay-

but of the same *genre* as Ibbetson's.

Perhaps to the historian the most interesting portion of Ibbetson's folios of 1816 is his subscription list; for beside the royalties and nobilities who grace its columns, there appear also the names of many who



THE CONNOISSEUR, 1803

ETCHING BY JULIUS CÆSAR IBBETSON

field, a flirtation in the interval of a fox-hunt, the pleasure of a dull village in an itinerant hurdy-gurdy, and some troublesome boys with troubled donkeys, all radiate fun which is a tribute to Ibbetson's unquenchable *bonhomie*. Both sets, beasts and figures, are true painters' etchings, unlaboured transcriptions of a keen and rapidly seeing eye, not much concerned with finish, but considerably and instinctively with "the spirit, which is the main," as old Francis Barlow had written exactly a century and a half before about his own set of etchings unrivalled since for humour, more sober than

knew what they were about when they put down their pound apiece for the twin sets. George Cuiitt, Henry Cave, Joseph Rhodes, the families of Joseph Halfpenny and R. Metcalfe, the unhappy T. C. Hofland, painters or etchers all, these knew what good work should be, and equally the full value and scarcity of the pound sterling.

The above-described compendium, though the best known of what is scarcely known at all, was not the first of Ibbetson's publications in etching. A few small aquatints for a drawing book are negligible; but as early as 1799, and again in 1803, he had worked with acid on copper, using his plates to illustrate his serio-comic *Accidence or Gamut of Painting* (1803), of

by-products of an artist who is still too little considered as an ornament of the British School.

It may here be emphasised that Ibbetson was by no means the only old English artist who was etcher as well as painter. The extreme richness of this field of by-product may surprise the reader, may surprise even Mr. W. Shaw Sparrow, our pioneer in this neglected branch of native art. Having personally noted and "collected" no fewer than 760 such practitioners, confining myself to those born before 1815, I can already assure the collector of a vast playground which is certainly not fully explored. Many of these men were painters, in fact most of our old brushmen took their artistic holidays on the



CATTLE AT RYDAL

ETCHING BY JULIUS C. IBBETSON

which the youthful David Wilkie thought so highly that, being without funds to purchase, he copied the entire work in manuscript, and most of its precepts in his practice. As etchings, these surpass his productions of fourteen and seventeen years later, making more use of the resources of the art.

One of them, the Hogarthian "*Connoisseur*," must surely have been intended to embellish Ibbetson's unpublished and now lost *Humbuggologia*, a brochure in which the painter chaffed picture dealers and patrons for the tricks and trials they had inflicted on himself. The *Accidence*, technically valuable and historically amusing as it is, is now of such rarity as to be almost unknown. I therefore reproduce two of its etched illustrations as specimens of the

bitten copper; some, like Sandby, Geddes or Delamotte, even giving preferential treatment to their recreation, as Whistler and Herkomer did in later days. But the list of names is amazing in its variety—scientists (like Sir W. Hooker) competing with parsons, peers and peeresses, even with a princess (Charlotte), an organist (W. Crotch), a novelist (Samuel Lover), and a ducal hall-porter, in the only art in which amateurs may rank on equal terms with professionals. Amongst all these there is much talent, here and there, even genius, to be discovered. Our subject, Ibbetson, stands indeed but midway in the range of British performance in etching, though his actual merit in this field is good evidence of the wealth surrounding him.

CANE CHAIRS OF THE LATE 17TH AND EARLY 18TH CENTURIES

By R. W. SYMONDS

IT was shown in my two previous articles (January and February issues of *THE CONNOISSEUR*) how the backs of chairs grew gradually taller during the period of 1660-1680. Up to 1673, the chair had a back of horizontal proportion, but from this date it increased in height until its proportion became square; by 1680 the back had assumed an upright rectangular proportion, being, by that time, more than twice as high as the backs of chairs in vogue at the beginning of the reign of Charles II. This gradual increase in height provides a valuable guide to the dating of chairs of the late Stuart period.

In considering the cane chair—so favourite a type

of chair in the late seventeenth century—it will be found that the earliest examples have backs which are lower than those of the fully developed type of cane chair. If these early chairs with cane panels in the seat and back are considered in their correct sequence, in accordance with the proportions of their backs, they would appear to date about 1675. All the early cane chairs have spiral twist legs, stretchers and uprights similar to the chairs described in my last article, and they are undecorated so far as carving is concerned. An example of one of these early cane chairs is illustrated (No. i.). The cane panel in the back of this chair is square in



NO. I.—A CANE ELBOW CHAIR OF WALNUT WITH SPIRAL TWIST TURNING, CIRCA 1675. NO. II.—AN ELBOW CHAIR WITH DOUBLE BACK CANED, CIRCA 1685. IT IS SUGGESTED THAT THE CROWNED HEAD WITH THE HAIR DOWN DECORATING THE CRESTING IS AN EFFIGY OF THE QUEEN OF KING JAMES II. TO COMMEMORATE THEIR CORONATION. A NUMBER OF CHAIRS WITH THIS EFFIGY ARE EXTANT



NO. III.—A CANE ELBOW CHAIR OF "WALNUT-TREE CARVED WITH BOYES AND CROWNES" CIRCA 1690

proportion, and the plain bottom rail of the cane panel is in line with the arms which are flat and have no vertical contour. If this chair is compared with the later chair, illustrated (No. ii.), it will be seen that the lower rail of the back has now dropped below the arms, and that the rectangular blocks of the uprights of the back are lengthened so as to take both the rail and the arms. Carving now appears in the cresting, but the front stretcher is still of spiral twist turning as in the earlier chair. The chair illustrated (No. iii.) is an example of the fully developed type of Charles II. cane chair. In this chair each of the uprights of the back has two rectangular blocks, one to accommodate the tenons of the arms and the other to receive the bottom rail of the back panel. The front legs and arm supports are now scrolled. Carved decoration appears not only on the front stretcher but around the frame containing the cane panel of the back. The seat rails are also carved with a leaf design, whereas in the earlier chairs they were decorated with an incised

diamond pattern. These three chairs show the earliest type, the transitional, and the fully developed types.

There is no definite rule that can be applied to the dating of cane chairs. Their production did not evolve in any orderly sequence, as one maker continued to use the features of design and methods of construction that had been discarded by his fellow chair makers.

If we refer to the Royal Household Accounts for evidence as to the date of the introduction of cane chairs, we do not, unfortunately, find corroboration that they were first made about 1675. The earliest mention of a cane chair in the accounts is in a bill of Richard Price's, under the date of November 2nd, 1680 :

For a Caned Chaire with Eares and Elbowes to move with Joynts and a Footstoole with Iron worke to fold. £6-10-0

NO. IV.—AN ELBOW CHAIR OF WALNUT WITH DOUBLE BACK CARVED WITH CROWNS AND CANED CIRCA 1686



Cane Chairs of the late 17th and early 18th Centuries

This is only an isolated reference, as it is not until 1685-6 that cane chairs are recorded as having been supplied in any number to the Royal Household. The following are quotations from the Royal Accounts after the first reference to a cane chair which I have quoted above :—

ACCOUNT OF JOHN PAUDEVINE. UPHOLSTER.

Oct 17: 82.

For his Maties Service for the Savoy Ambassad
For the hire of a Crimson Damaske Bed . . . and six
Caned Chaires with cushions . . .

ACCOUNTS OF ELIZABETH PRICE WIDDOW.

7 Apr 84.

For the Kitchin Yaght.

For a Cane Chaire of Wallnuttree with a Carved back
and forerayle with a deepe Seate Rayle

£1-5-7½

No. V. A CANE CHAIR OF WALNUT, THE TOP OF THE BACK
CARVED WITH THE ROYAL ARMS . . . THE SEAT RAIL IS
INSCRIBED "FEBRUARY. GEORGE LEWIS. ANNO DO 1687 8."



No. VI. A CARVED ELBOW CHAIR OF WALNUT WITH SCROLL
LEGS : IT BEARS THE ARMS OF THE CANN BARONETCY AND
THE DATE 1699 : BACK SHOWS THE SPIRAL TWIST

March 5: 1685-6

For Mr Peters Roomes in the Stone Gallery att
Whitehall

For 14 Caine Chaires of Wallnuttree wth carved
backes & fore Railes 10s

£7

For the Office of her Mats Robes

For 6 Caine Chaires of Wallnuttree att 10s

£3

For the Service of the Office of his Mats Great
Wardrobe

For 8 Caine Chaires of Wallnuttree Carved with
Boyes & Crownes att 12s

£4-16

For 2 Caine Chaires of Beach

12s

For mending 2 Caine Chaires and varnishing them

3s

ACCOUNTS OF THOMAS ROBERTS JOYNER.

May 25th 1686

For his Mats Tents on Hounslow Heath

For 12 Canestooles without Backs att 5s p stoole

£3

For 2 Elbow
Chaires of Wall-
nuttree Carved
and Caned att 15^s
each £1-10

For the Fubbs
yacht

For 6 Cane
Chaires of Wall-
nuttree Carved
with Boyes and
Crownes 11^s £3-6

November 1st 1686
For her Mats Bas-
sett Table.

For 12 Cane
Stooles Carved on
both Sides of wall-
nuttree without
Backs att 7^s a
peece £4-4

For ye Vestry In
his Mats Chappell
Royall.

For 2 Elbow
Chaires of Wall-
nuttree wth double
backs carved wth
Crownes & Cained.
(No. iv.) £1-12

For Mr Fitz James
Lodgeings in White-
hall.

In ye Greene
Chamber

For 4 handsome
Cane Chaires wth
double backs 13^s
a peece £2-12

For ye Master
Cooles Chamber.
For 4 Cane Chaires
of Beach att 6^s £1-4

January 18th ;

1688-9.

For his Mats owne
Apartment Twenty
four Caned Chaires
carved all over
March 18th 1689

For the Office room in their Mats : great Wardrobe.
Hampton Court.

For 10 Cane Chaires of wallnuttree ovall backs and
fine Cane.

For his Mats other Clossett att Hamptn Courte
For 2 large cane Elbow Chaires of wallnuttree carved
horsebone and ovall backs and fine Cane to them
wrought light

April 5th 1693.

At Kensington the room next the Gallery

For 6 cane Chaires with Compass Ribbs in the backs
& carved horsebone forepart framed Seates & black
with fine Jappan

From Michas 1693 To Michas 1694

For the W^m and Mary Yacht.

For 12 cane Chaires of wallnuttree carved handsome
banister backs & round Seates & very fine cane at
25^s each



No. VII.—OVAL BACK CHAIR OF WALNUT : DUTCH
LATE SEVENTEENTH CENTURY : SHOWING THE ROPE TWIST

For Mr Chappells
Lodgings att Ken-
sington

For 12 cane
chairs of wallnut-
tree deep backs &
fine cane at 15^s
each £9

For a cane couch
of wallnuttree
carved rich & fine
cane £3-5

1696-1698
For the Passage
room below Staires
there, Kensinton.

For 12 cane
chaires of wall-
nuttree carved rich
the feet turned on
the corner and fine
cane. £24

It is difficult to find
a reason why the Royal
Household was not sup-
plied with a cane chair
earlier than the date of
1680. As I have already
explained, the design of
the early cane chairs,
with their square backs,
strongly suggests that
they were first made
about 1675, and it is
not possible to reconcile
their design with a date
as late as 1685-6. The
only explanation, there-
fore, is that cane chairs
were not supplied to the
Royal Household for a
reason of which we are
unaware ; or perhaps
Richard Price, who was
the chair maker to the

Royal Household at this period, omitted to describe
such chairs as "caned" in his bills.

£10

One noticeable feature in the Royal Accounts
with regard to cane furniture is that, up to the reign
of William III., it does not appear to have been
bought for the State and Royal Apartments, but
only for rooms which were of minor importance,
the lodgings of officials, and the King's yachts. This
would seem to infer that, in the time of Charles II.,
cane furniture did not take the place of the elaborately
upholstered furniture in the King's Palaces and in
the houses of the wealthy aristocracy. It was only
the less wealthy citizen who bought cane chairs and
couches at this period. It appears from the Royal
Accounts on the other hand that from 1689 onwards

£3

£9

£15

Cane Chairs of the late 17th and early 18th Centuries

cane chairs and couches were purchased for the King's private apartments, and consequently cane furniture thus became more elaborate in character and of better quality.

In the foregoing quotations certain cane chairs are mentioned as carved with "boyes and crownes." This description undoubtedly refers to the well-known *motif* of two cupids supporting a crown, so favourite a feature in the decoration of cane chairs. Chairs with this *motif* were supplied to the Royal Household as late as 1697, since we find in this year that Thomas Roberts charges for "12 cane chaires of beech carved boyes and crownes." The chair illustrated (No. v.) assists to corroborate the late use of the cupid and crown *motif*, as it is dated 1687 on the edge of the front seat rail.

Spiral twist turning is first mentioned in the Royal Accounts in the year 1672. This type of turning was used up to as late as the end of the century, as the chair illustrated (No. vi.) is dated 1699. Spiral twist turning was executed in various forms; for example, Richard Price supplies a chair under the date of May 29th, 1683, which he described as "An Elbow Chaire of wallnuttree turned of the Dutch turning £1."*

The spiral twist which is found on the majority

* In 1671, Richard Price supplies chairs which he describes as "French turned all over"

of English chairs is of the barley sugar type, which has a large hollow (No. ii.). The Dutch barley sugar twist is more accentuated than the English variety: compare chair (No. v.) with the Dutch chair (No. vii.). In addition to the barley sugar twist the Dutch often employed the single rope type, as shown in the turning of the centre stretcher and the back legs of the chair illustrated (No. vii.).

In some chairs, usually Dutch examples, the spiral twist of each of the uprights of the back is worked in the opposite way, so as to give the chair a more symmetrical appearance—compare the examples Nos. i., ii. and v. with the examples Nos. vi. and vii.

At what date baluster turning was introduced into the design of the Charles II. chair it is difficult to say. It was certainly later than the spiral twist turning. In an account of the year 1677, Richard Price supplies "2 elbowe chaires of wallnutt turned with a new fashion . . ." This might apply to baluster turning, which was executed in an infinite number of designs. The term "banister backs," used by Thomas Roberts in his bills, most probably refers to split baluster turning, see No. ix., or plain vertical slats, in place of the cane panel.

It is impossible now even to hazard a guess as to the meaning of the term "horsebone" as used by Thomas Roberts in the preceding quotations. If



NO. VIII A CANE COUCH OF WALNUT CARVED ON BOTH SIDES WITH "BOYES AND CROWNES" AND ON HEADBOARD : CIRCA 1687



NO. IX.—A SEAT OF BEECH JAPANNED BLACK WITH PLAIN BANISTER BACK IN PLACE OF CANE
CIRCA 1690-5 SEATS OF A DESIGN OF TWO BACKS SIMILAR TO THIS EXAMPLE ARE TO-DAY OF
EXTREME RARITY : PROBABLY THE TYPE MENTIONED BY THOMAS ROBERTS IN HIS BILLS

any reader of this article can suggest a possible meaning I shall be glad if he will communicate with me through the Editor of *THE CONNOISSEUR*. The term "double backs" may refer to a chair with two cane panels in the back; see the example illustrated (No. iv.).

Cane chairs are mentioned in the Royal Accounts as late as 1730. Up to 1722 they are referred to fairly frequently, some of them being described as having "bended backs." This term unquestionably refers to the curved back which was an outstanding feature of the design of the chairs of the Queen Anne and George I. periods. These early eighteenth-century cane chairs had fine mesh caning, and are sometimes described in the accounts as being "made

of French wallnuttree." Some of them are also described as with "moulding backs," a description which must apply to a chair similar to the one illustrated (No. xii.).

Tall-backed cane chairs similar to the example illustrated (No. xi.) are in a different category from the usual type of cane chair, not only because of their design, but also owing to their construction. As regards design, this type of chair is much smaller, the seat being smaller and the back narrower. The cresting to the back instead of being between the uprights is supported by them. As regards construction the front legs have their tops tapered, and are fixed into circular mortices on the underside of the seat rails instead of being, as in the more usual

Cane Chairs of the late 17th and early 18th Centuries

No. XI.—A CANE CHAIR, WITH TALL BACK AND SCROLL FEET;
SMALLER AND OF DIFFERENT CONSTRUCTION : CIRCA 1690

type of construction, joined to the seat rails by mortice and tenon joints. This inferior method of fixing the front legs combined with the tallness of the back made this chair one which could not withstand hard usage. Many chairs of this kind were made of beech, elm, fruit-wood and oak, and were of poor quality as regards their execution.

When this design of chair was first made it is not possible to say definitely. None of the descriptions in the Royal Accounts, unfortunately, can be associated with this particular type. It will be



noticed that the Bishop's Chair in St. Paul's Cathedral illustrated (No. x.), has also the feature of the cresting overriding the uprights. I am indebted to Mr. Gerald W. Henderson, the Sub-Librarian of St. Paul's Cathedral, for a careful calculation, which has enabled him to place the date of this chair as being about 1697. I agree with his conclusion, as the design of the chair corresponds to that date. As the earliest examples of this tall-backed crested chair have scroll feet, I consider that 1690 was the most probable date when this type of chair was first made.

No. X.—THE CHAIR BELONGING TO THE BISHOP'S THRONE OF
ST. PAUL'S CATHEDRAL : CIRCA 1697 : THIS CHAIR BEARS
THE ARMS OF HENRY COMPTON, BISHOP OF LONDON (1632-1713);
THE UPHOLSTERED BACK PANEL WAS FORMERLY CANED

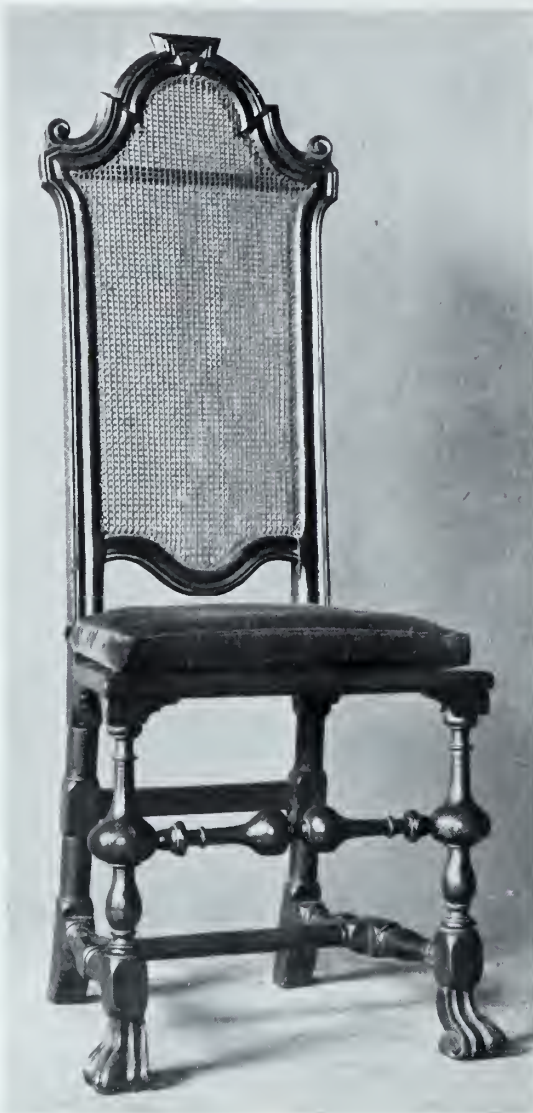
It may be said in concluding this article that the fashion of caneing was originally copied from chairs imported into Europe from the Portuguese Settlements in the East Indies and from Goa in India. The chair illustrated (No. xiv.) is an example of an Indo-Portuguese chair with a cane seat. Many chairs of this type were brought over to Europe about the middle of the seventeenth century, and there is little doubt that the English and Dutch chair makers first learnt the craft of caneing chairs from these Eastern examples.

The design of this chair, with its low back and spiral twist legs and stretchers, is based on the design of European chairs of the first half of the seventeenth century. The chair illustrated (No. xiii.), although later in date than the chair referred to above, is also in my opinion another example of an East-Indian chair made expressly for the European market. This chair, which may have come from Java, is copied from the design of a Dutch cane chair and possesses carving unlike any found either on a

Dutch or an English example. It is flat and shallow and strongly suggests the work of a copyist. The wood from which this chair is made is a heavy, dark, close-grained timber disclosing a purple brown colour when cut. In the eighteenth century most of the Indo-Portuguese furniture was made of Padouk, and a considerable quantity of this furniture was imported into Europe in the first half of that century.

The Dutch, the Portuguese, and the English used cane chairs, but it is very doubtful whether, in the seventeenth century, cane chairs found favour in any other European country with the possible exception of Flanders.

The French chair maker of the Louis XIV. period



NO. XII.—A WALNUT CHAIR WITH MOULDING BACK
PANEL OF FINE MESH CANE CIRCA 1713

did not favour cane. French chairs of the seventeenth century with cane panels in the backs have survived, but the seats of such chairs were generally upholstered.

The cane used for the seats and backs of seventeenth and eighteenth century chairs was produced from the slender reed-like stems of plants of the genus *Calamus*. It was termed "rattan," which was a corruption of the native Malay name "rotang." Cane or rattan was imported in the seventeenth and eighteenth centuries from the East Indies by the East India Company. It is termed in contemporary writings Indian "cane." In an inventory of the year 1679 of the furniture at Ham House, Sheen, there is a description of foot stools with "Indian cane" and gilt frames.

The following is quoted from an account of importations from the East Indies under the dates Michaelmas, 1697, to Michaelmas, 1698 :—

CANES	Bamboa	3220	At 3 to 5	phund
	Japan	58	At 2 to 7	each
	Rattans	894205	At 3:4 p	1000
	Walking	116695	At 50 p	1000

The large quantity of "rattans" mentioned was undoubtedly used for furniture. In the same account is an item "Canes Rattan Split £12. 10.," thus showing that sometimes it was imported ready for use.

When a chair possesses its original cane, it will be noticed that the back of the cane is always smooth, whereas in modern cane-work the back is generally rough. Another feature that helps to distinguish the original cane is that in modern cane-work, and that of the nineteenth century, the panel is often enclosed by a strip of cane along the edge. This can be seen in the back panels of many modern cane chairs.

In the majority of chairs and couches, the cane

Cane Chairs of the late 17th and early 18th Centuries

No. XIV.—AN INDO-PORTUGUESE CARVED EBONY CHAIR WITH CANE SEAT AND TWISTED LEGS AND RAILS : CIRCA 1665

seats have had to be replaced. Many of these chairs also suffered in the nineteenth century by having the cane replaced by upholstery with a misplaced idea of making the chair more comfortable (No. x.).

Whether the cane chair originally had a loose squab on the seat it is difficult to say. In the Royal Accounts there is no mention of such squabs, but this omission may be accounted for by their having been supplied by an upholsterer, and not by the chair-maker.

In an account for imports into London from the East Indies, dated 1727-28, there is mention of

Cane seats for Chairs covered with silk 36 No £1-16.

This description might refer to squabs.



In the early eighteenth century, there appeared the following notice :—

THE LONDON GAZETTE

From Saturday January 28. to Tuesday January 31. 1709
(i.e. 1710)

Deserted out of Colonel Highem's Company, in her Majesty's First Regiment of Foot-Guards, Richard Lewis, born in Shropshire, a Cane-chair-maker, late Apprentice at the Crown in St. Paul's Church-yard, aged 21 Years, 5 foot 10 inches high, dark brown Hair, thick Lips, with a down Look.

For permission to illustrate the chairs shown with this article, I am indebted to the following owners :— Nos. i. and ix., Captain Denzil Cope ; ii., v. and xii., Captain R. S. Hilton ; iii., Francis P. Garvan, Esq. ; iv., The Lord Plender, G.B.E., F.S.A. ; x., The Dean and Chapter of St. Paul's Cathedral ; xi., Martin A. Buckmaster, Esq. ; xiv., Bernard H. Drake, C.B.E. ; vi. and vii., Frank Partridge and Son, Ltd. ; viii., Mallett & Sons ; xiii., M. Harris and Sons.

No. XIII.—A CANE CHAIR WITH OVAL PANEL BACK, AND FEET TURNED ON THE CORNER : JAVANESE (?) : LATE 17TH CENTURY



TREASURES OF THE LEOPOLD HIRSCH COLLECTIONS

By ANDREW CARFAX



VOLTO SANTO DI LUCCA : BY COSIMO ROSSELLI DESCRIBED BY CROWE AND CAVAL-
CASELLE AS "ONE OF ROSSELLI'S BEST WORKS. POSSIBLY THE ORIGINAL ONCE IN S. MARCO, FLORENCE"

AMONG the more recondite of the pictures in the collection of the late Mr. Leopold Hirsch which hung in his mansion at Kensington Palace Gardens were two portraits of exceptional interest by Christoph Amberger, of Nuremberg (or

possibly of Amberg), a master much influenced by the younger Holbein. The portraits, both on panels measuring $27\frac{1}{2}$ inches by $23\frac{1}{2}$ inches, represent Matthäus Schwarz, of Augsburg, and his wife, Barbara (*née* Mangolt), who were married in 1538.



MATTHÄUS SCHWARZ

BY CHRISTOPH AMBERGER



BARBARA SCHWARZ

BY CHRISTOPH AMBERGER



THE SMOKER

BY FRANZ HALS



PORTRAIT OF AN OLD MAN : BY REMBRANDT VAN RYN



PAIR OF SÈVRES BLEU-DE-ROI VASES WITH FLORAL PANELS, GILDED BY VINCENT, AND A LOUIS XVI. CLOCK OF THE REVOLVING BAND TYPE, BY DUTERTRE

Matthäus was a famous dandy in his day, and in an illuminated MS. in the Ducal Library of Wolfenbüttel he has detailed at length all the handsome dresses he had worn on special occasions from his childhood upward. He became the representative of the Fugger family at Schwarz in the Tyrol. Both of these pictures have richly decorative qualities, and the minutely wrought details of the costumes and jewellery and braided knots of silk and gold could not have failed to delight the eye of the fastidious Matthäus. The Hirsch collection is rich in pictures of the early German school. There are two portraits by Conrad Faber (the master of the Holzhausen portraits) of Ulrich and Elisabeth von Hynsberg, with coats of arms painted on the backs of the panels and dated 1525. A charming and naive little *Nativity* is by Lucas Cranach. Dürer is credited with a tiny painting on panel, measuring $5\frac{3}{4}$ inches by $3\frac{3}{4}$ inches, of *Christ Washing His Disciples' Feet*, with St. Jerome in *grisaille* on the reverse, and Holbein with a *Portrait of a Young Man*, unknown. To Hugo van der Goes is given a delightful *Adam and Eve* standing by the Tree of Knowledge in a landscape beautiful in detail of flower and leaf. It belonged at one time to John Linnell. By Mabuse is a finely drawn *Portrait of a Divine* with a coat of arms in the background, a portrait of Charles

Brandon, Duke of Suffolk, and another of Canon Jean de Carondelet. Sir Antonio Mor is represented by a portrait said to be *Mary de Guise*—a three-quarter length—in black dress with red sleeves and with a parrot on her left hand. A single Rembrandt, small, but of precious quality, is the *Portrait of an Old Man* in a tall red hat lined with fur, painted about 1654 and well supported in authenticity. A dashing and characteristic Franz Hals is *The Smoker*, here illustrated, a masterpiece which proves that an instinctive colourist can work miracles from a palette restricted almost to black and white.

Of the Italians, the most resounding name is that of Tintoretto, represented by the nobly designed *Portrait of a Gentleman*. Dark-bearded, robust, and in the prime of manhood, dressed in sober garments, he stands at a window from which is seen a lightly brushed landscape in bluish tints, such as Gainsborough might have conceived in his dreams. Many will be yet more interested in Cosimo Rosselli's *Volto Santo di Lucca*, described by Crowe and Cavalcaselle as "one of Rosselli's best works" and "possibly the original, once in S. Marco, Florence." This large and important panel measures $72\frac{1}{2}$ inches by $79\frac{1}{2}$ inches. It depicts the Saviour crowned and



PAIR OF FIGURES OF KUAN YIN, AS THE GODDESS OF MERCY AND THE GODDESS OF MATERNITY, AND A GROUP OF A SAGE WITH ATTENDANTS : K'ANG HSI

richly robed, in the attitude of crucifixion. St. John the Baptist kneels at His right hand with St. Vincent Ferrer of Brittany in Dominican habit holding an open book. On His left are St. Mark with pen and book and St. Antoninus. In the background is a mandorla with angels and cherubim. This is a beautiful and notable work. Another early Italian picture worth the attention of connoisseurs is the curiously attractive *Portrait of a Boy*, reputed to be the young Raphael, by his father—Giovanni Santi di Colbordolo. By Mantegna is a *Madonna and Child*, formerly in the collection of Prince Napoleon (1872). Of the British school there are three examples by Reynolds, including the important *Alexander, Lord Loughborough, as Lord Chief Justice in 1784*; three by Raeburn, the finest of which is *Lieut.-Colonel Morrison*, handsome in the scarlet with gold facings of the 7th Dragoon Guards; two by Romney, and one by the incomparable Gainsborough—perhaps the hero of the present hour—a portrait of *Madame Francesca le Brun*, one time as Francesca Danzi, prima donna of the Italian opera, in 1780, who married that year. Gainsborough's *Show-box or Little Theatre*, with twelve transparencies on glass painted by the artist, is also being offered for sale. This delightful



ONE OF A SET OF TWELVE WILLIAM III. WALNUT CHAIRS

toy, a forerunner of the cinema, should certainly be acquired for one of our national museums as a piece of art history. Enumeration of the treasures of this collection reads like a shameless catalogue, but there are yet many more things of interest, and we must mention the pair of Morland's *Children Birds' Nesting* and *Juvenile Navigation*, both of which were engraved by William Ward, A.R.A., in 1789.

That discrimination and knowledge which allowed Mr. Hirsch to assemble so representative a collection of paintings is equally apparent in the other branches of the arts and crafts in which he became interested. And being one of what might be termed "the Earlier School of Collectors," he was able to acquire examples, the like of which rarely appear on the market to-day. An outstanding instance of this was his acquisition of a number of pieces of Chippendale furniture when the collection of Sir Edward



CHIPPENDALE CHAIR : EXHIBITING FRENCH INFLUENCE



TWO CHIPPENDALE MAHOGANY ELBOW CHAIRS : ONE IN THE CHINESE TASTE



A SHERATON COMMODORE VENEERED WITH SATINWOOD AND INLAID MARQUETRY

J. Dean Paul, Bart., was dispersed at Christie's in 1896. Among the chairs he purchased at that time there was a remarkable example of Chippendale's adaptation of Chinese forms. This chair is shown here, and it illustrates the use of the pagoda shape with the top rail, the curious lattice forms with the back and arms, the cylindrical legs and ball feet, combined with distinctly Gothic forms. Another unusual set of Chippendale chairs, of the type known as hall chairs, have vase-shaped backs with interlaced strap work enclosed by C-scrolls, supported on scroll legs with stretchers, ornamented by carved scrolls, trellis and rosettes.

It would, indeed, have been a noteworthy addition to the present Exhibition of British Art if some of the English furniture and porcelains from the Hirsch collections could have been included among the other treasures at Burlington House; for we do not often have an opportunity to see such a typically French commode made by English cabinet makers as the one shown on this page; nor are there many sets of twelve walnut chairs, dating from the end of the seventeenth century, to equal those designed in the style of Daniel Marot, which are part of this collection.

While there are some sixty examples of important English cabinet work, mostly Chippendale, the French *ébénistes* are represented by several fine pieces, including a Louis XVI. commode bearing the inventory number 10914, and thought to have been removed from one of the French royal residences during the Revolution. There is also a small collection of Sèvres porcelain, and a somewhat larger number of Chinese underglaze blue and Chinese enamelled porcelains. The last-mentioned include several figure subjects, not the least interesting of which are those



MADAME FRANCESCA LE BRUN (NÉE DANZI)

BY THOMAS GAINSBOROUGH, R.A.

shown on page 184. The centre group, described as a *Sage with Two Attendants*, is decorated in *famille verte* enamels on the biscuit, with cranes, butterflies and

prunus, on seeded green ground in medallions on yellow inset; the pair being *Kuan Yin* as the *Goddess of Mercy* and the *Goddess of Maternity*.

PORCELAINS FROM EAST AND WEST

By E. G. ELWYN



VASE, AUBERGINE AND YELLOW
ON TURQUOISE GROUND : MING
16TH CENT. : LENT BY BLUETT & SONS

ware, porcelain. Admittedly, porcelain was known to the Chinese centuries before Europeans discovered the means of making a translucent body ; but after they had achieved this, the Western potters were not long in producing articles equal to those imported from China.

These several stages of advancement are more easily followed when representative examples of successive periods are assembled in any one place ; and for this reason the exhibition of what is aptly named " Porcelain Through the Ages," now being held at Sir Philip Sassoon's house in

MAN'S desire, through the ages, to produce beauty in inanimate form has found no finer medium for expression than potter's clay ; and as, in time, his technique improved and his artistic senses found further expression in applied decoration, so it is possible to follow human cultural development recorded first in pottery and later in the finer translucent



K'ANG HSI POT AND COVER
DECORATED ON BLACK GROUND
LENT BY FRANK PARTRIDGE & SONS



CHELSEA WATCH CASE MODELLED
VARIOUS FLOWERS IN FULL RELIEF
CIRCA 1765 : LENT BY STONER & EVANS

Park Lane, is an event of more than usual importance to students of Oriental and European ceramics. The exhibition includes specimens made at various Continental factories, besides those representing the work of the eighteenth-century English from Bow and Chelsea onwards ; and, of course, a large number of Oriental pieces dating from and after the Sung Dynasty.

When porcelain was first made is uncertain. As early as 200 B.C. has been mentioned, but it is generally thought to have been much later. The earliest of the finer Chinese porcelain dates from

the Sung Dynasty (960-1279), examples of which have been lent by Sir Percival David, Bart., Mr. and Mrs. Alfred Clark, G. Eumorfopoulos, Esq., and other collectors. The later Chinese periods: Ming (1368-1644); K'ang Hsi (1662-1723); Yung Ch'eng (1723-35); Ch'ien Lung (1736-95) are each equally well represented by unusually fine pieces of a character that clearly demonstrate to students those features which distinguish the porcelains of the several Chinese dynasties.

Apart from Copenhagen, Dresden and Sèvres, the porcelains made by the Continental factories in the present exhibition are few. Her Majesty the Queen has, among other examples, lent a cabaret set made at Amstel, after the factory, previously carried on by De Moll at Loosdrecht, was removed to Amstel. Another rarity, lent by W. H. House, Esq., is a figure by Gardner, who started a porcelain factory



COPENHAGEN RUSTIC GROUP : LENT BY THE ROYAL COPENHAGEN FACTORY, DATE 1780-81 COPENHAGEN

at Twer, Moscow, in 1787. The Royal Copenhagen Factory have contributed several important eighteenth-century figures and other examples from their private museum in Copenhagen; these are of special interest, because relatively few early works of this factory are to be found outside Denmark. Both Dresden and Sèvres are well represented, the Dresden including the collections of bird figures lent by Monsieur Alexandre Popoff and by Monsieur and Madame A. Esders. The English examples present every phase of the

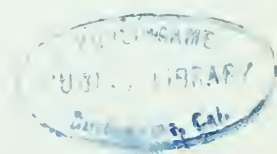
art since the time when the Bow works were styled "New Canton" to the nineteenth century. Thus many of the earlier pieces of all the English factories exhibit the Oriental influence; a case in point being a group of Chinese figures made at Derby, *circa* 1745, lent by The Lady Ludlow; the later work showing the gradual development of a native style.



YING CHING VASE : SUNG DYNASTY 960-1279) : LENT BY JOHN SPARKS



SILVER GOAT AND BEE JUG, 1737, AND A CHELSEA PORCELAIN COPY (*CIRCA* 1745) : LENT BY DR. AND MRS. BELLAMY GARDNER



TURKISH SILVER SNUFF BOXES

By BURTON Y. BERRY



No. I.—SACRAMENTAL BOX OF THE GREEK ORTHODOX CHURCH

OLD Turkish snuff boxes, which are as often purses, reliquaries or opium containers as snuff boxes, are seldom sterling silver and never quite as old as their owners regard them. And, even accepting the fact that they were made within the boundaries of the Ottoman Empire, no one will claim that they are all Turkish. They are, however, boxes—usually boxes—for in the bazaars I have even seen a transformed English watch case passed off as a snuff box of rare and unusual form.

But, whettier snuff boxes or reliquaries, they invariably prove to be fascinating objects for study when one inquires into the significance of the decoration which covers the top and sometimes the back of the boxes. To an Occidental it may seem strange to attach importance to the decoration of snuff boxes. However, in the East, details which in the West would be called insignificant acquire

their own importance. The boxes, grouped as to the religion of their former owners, belong under two general categories: the Christian and the Moslem. The majority of the Christian boxes, both ecclesiastical and secular, show evidence of having belonged to members of the Greek Orthodox congregation. Three such

examples of Orthodox ecclesiastical boxes are mentioned later, as well as one of an Orthodox secular box. One example, of a "neutral" box, and six examples of Moslem boxes, are also illustrated and the various decorative forms described.

The decoration of each box tells a new story, or if not a new story, an old one in the modern version. This is accounted for by the fact that the designers, who usually were also the makers, stamped their creations with their religious teachings as they interpreted them. Largely because of this fact, there are indications, in the decoration on Turkish snuff boxes, of dominating convictions rather than of technical skill in the silver-smith's craft. The homely crudities of the Turkish boxes, therefore, because of their honest reproduction of personal ideas, are often helpful to the student of earlier times among the people of Turkey.



No. III.—RELIQUARY SNUFF BOX



No. II.—SNUFF BOX WITH ST. GEORGE AND THE DRAGON: A SEVENTEENTH-CENTURY RELIQUARY

No. i. illustrates a Greek

Turkish Silver Snuff Boxes

Orthodox Church piece of *circa* 1700. The box, which is silver, obviously was made to be used by a priest for carrying holy bread from the Church's reserve to the bedside of the dying in order to administer the last sacrament. In the bottom of the box are a number of small perforations to admit air. The repoussé lid pictures the last sacrament being served by two angels; the chalice is shown covered by a veil and the service



NO. IV.—SECULAR ORTHODOX SNUFF BOX MADE IN 1840 AND STAMPED WITH THE TOURA OF SULTAN ABDUL MEDJID

together with similar legends, had a tremendous hold for generations upon the minds of the Christians of Asia Minor. It, therefore, is more than just a picture worked in silver on an old box. It is a demonstration of the influence that the teachings of the Church had upon the individual who ordered the box, and who, presumably, was representative of the time when he lived.



NO. V.—AN ARABESQUE DESIGN WITH BIRD IN CENTRE : EIGHTEENTH CENTURY

in accordance with Byzantine tradition in the fashion of icons, and, secondly, the origin and purpose of the box are clearly indicated by its construction and decoration.

One of the boxes shown (No. ii.) is a seventeenth-century Orthodox reliquary embossed with the simplified version of the legendary story of St. George and the dragon. This story, judging by the number of old icons which illustrate it, has been popular for centuries among the Christian peoples of the Near East. To us the legend may appear only as an amusing bit of folklore, but it,

crowned by a canopy fashioned like the canopies which cover the altars in Orthodox Churches. Above this canopy there is a picture of the sun and the moon. The importance of this box rests upon two features: firstly, the development of the decorative motif is strictly

Another silver reliquary (No. iii.) is embossed with the child Jesus in the arms of the Virgin, in all probability copied from an icon. To the left of the Virgin's head are the Greek letters MP ΘΣ, and to the right are the letters ΥΣ, these being abbreviations for ΜΗΤΗΡ ΘΕΟΥ and ΥΙΟΥ (Mother of God—Son). This box was made during or before the



NO. VI.—COMPLETE DESIGN FORMED BY SHELL : LATE SIXTEENTH CENTURY

reign of Sultan Selim III. (1789-1807), as upon the cover is stamped a toura which has been read as the toura of Sultan Selim. The Sultan's toura, of course, upon a piece of Turkish silver is of no significance except to guarantee the quality of the metal as 900, and to identify the reign during which the piece was tested.

In view of their decorative subjects, Nos. i., ii. and iii. may be described as ecclesiastical Orthodox boxes. No. iv., on the other hand, is a secular Orthodox



NO. VII. EIGHTEENTH-CENTURY BOX ILLUSTRATING THE MODIFIED SHELL FORM WITHIN A FLORAL GARLAND



NO. VIII.—BOX : STAMPED WITH THE TOURA OF SULTAN ABDUL AZIZ : WITH THE SHELL AS A MINOR DECORATIVE MOTIF

box, which was made in 1840, and is stamped in three places with the toura of Sultan Abdul Medjid (1839-1867). The decoration on this box, which is typical of most of this type, is in keeping with the spirit of the occasion for which the box was made, doubtless that of a marriage ; the homing pigeons supporting the wedding ring, the two hearts and other motifs being symbolic of a happy marriage.

But all secular snuff boxes are not as easily identified as the one just referred to ; some offer considerable difficulty in classifying them with certainty as Christian or Moslem, especially those having some form of animal life within the non-religious decorative motif. For example, No. v., which, if it were not for the bird in the centre of the decoration, could be classed at once as a late eighteenth-century Moslem box.

With such boxes as this it is natural to recall the



NO. IX.—A BOX WITH FLOWERING PLANT MOTIF DATING ABOUT 1780 : ORNAMENTATION WITH ARCHES SUGGESTING A GARDEN

Koranic interdiction against the reproduction of forms representing human or animal life, and to classify them as belonging to the Christian group. But even 150 years ago, at the height of the era of fine Turkish snuff boxes, d'Ohason remarked that the interdiction against the reproduction of pictures of animal life was not absolute. He noticed that where the forms reproduced were small they were tolerated. No Moslem refused to accept a coin from a Christian country because there was a head stamped upon the coin, and no one discarded a carpet decorated with the tree of life, a popular Moslem motif, because there was a bird resting on a branch of the tree. In fact, certain forms of animal life are not only tolerated but venerated by all Moslems. All alike respect the pigeons—for, was it not a pair of pigeons that once saved the Prophet and his children from death by violence? And then, too, there was Katmir, the canine companion of the seven sleepers, who is even vouchsafed a place in heaven.

Whereas the saintliness of the animals mentioned, as well as many others, is accepted by all Moslems, certain among the Mohammedans countenance, and even assist, in the reproduction of likenesses of less saintly animals. The Sheites, for instance, for centuries have turned a deaf ear to the stern warnings of the theologians against the reproduction in portraits or in ductile material of sentient life; while certain sects among the Sunites, the Bektashis for one, place a liberal interpretation upon this particular section of the Koran and the traditions based upon it. The tolerance in the latter case, however, may be due to the fact that the founder of the order of Bektashi is said to have been a Persian called Fadfullah, or it may be due to the links that exist between the Bektashis and the Christians. Thus, the presence of inconspicuous animals incorporated in the decoration of "neutral" snuff boxes does not of itself furnish sufficiently strong evidence to classify the boxes as of Christian origin.

Moslem boxes are, as a rule, decorated with a greater delicacy than the Christian ones. The plan of the design is usually built up around a shell or a flower motif. The shell motif is supposed to have made its appearance in Moslem art at Istanbul in the decoration of a fountain in the Cinili Kiosk, the first Moslem palace of Istanbul, which was built in 1466. Just when the shell was first used to ornament a silver box is doubtful, but it is possible that the designers of boxes did not delay long before making use of such a decorative motif. Some earlier Turkish boxes are decorated with a shell in relief, as shown by No. vi. In this box, a late sixteenth-century piece, the shell itself completes the decoration. Later, as the taste of the people changed, the shell began to be used less prominently, until finally it

became a secondary feature. This is illustrated by No. vii., an eighteenth-century box, decorated with a modified shell *motif*; and by No. viii., a nineteenth-century box, upon which two shells form a quite minor detail of the decoration: the last mentioned being stamped with the toura of Sultan Abdul Aziz (1867-1876).

Little seems to be known concerning the original significance of the shell in Turkish art. A story was told me, however, by a Moslem ecclesiastic, that boxes decorated with the shell design were at one time fashionable as gifts from gentlemen to ladies. The suggestion being that Venus sprang from a shell and, as the shell on each Turkish box is open, the shell without its Venus is a subtle compliment whereby the giver conveys to the lady that, for him, Venus had left her shell and is personified in the lady to whom the box is given. This explanation of the shell *motif* on snuff boxes may lack scientific background, but, what is equally important, even if not the truth, it is at least accepted for the truth, and, thereby, it comes to have a certain importance to people (and those who study them) who not so long ago outgrew a belief in satyrs and naiads.

Other old Moslem boxes are decorated with a single flower or a branch of some flowering plant, as shown by No. x., which dates about 1780. Simple floral *motifs* were generally popular throughout the Moslem world, as flowers are loved for their beauty and fragrance, and they are symbolic of youth and freshness. In fact, it is said to be possible to tell the approximate age of a lady when a snuff box was given to her—or more probably the age she liked to consider herself at that time—by the maturity of the blossoms shown on the box: a bud representing youth and a full blossom maturity.

On boxes where the decorative scheme is more comprehensive the flower *motif* is often expanded into a garden scene. Sometimes there are several arches which appear to open out on a garden, as with the mid-nineteenth-century box (No. ix.), while, sometimes, there is a combination of garden and city.

In all Moslem lands, the garden suggests peace and repose, just as the chase suggests combat and action. It is not strange, therefore, that many boxes that were used to retain powders which are conducive to repose and relaxation should be ornamented with garden scenes. Nor is it strange that the garden of contentment should be pictured on an all but inaccessible island, protected from intruders by walls and turreted towers, as depicted on the shaped box (No. xi.), which dates about 1800.

Centuries ago, when the Moslem hordes invaded Christian lands, they usurped many Christian sanctuaries. They kept intact these buildings with their less offensive architectural and decorative



No. X.—MOSLEM FLOWER DECORATION OF ABOUT 1780

details. Gradually, they became accustomed to their new quarters, and after a time began to view the foreign details with less distrust. They even invented, in those cases where an invention was necessary to explain the variance from Moslem tradition, stories to explain away the existence of incongruities. There are cases on record where a Moslem sect has "adopted" a Christian saint, and others where a Christian and a Moslem saint are popularly believed to lie buried under the same catafalque. In such cases as where Christians and Moslems venerate the tomb of a single saint it was only natural for each to become accustomed to the decoration which, Christian in origin, came to be regarded by the Moslems as their own. The headless angels in the mosque of St. Sophia, at Istanbul, for example, are to many Moslems not Christian angels, but Moslem decorative devices. And there are evidences of these "adoptions" observable with the decorative details shown here.



No. XI.—A WALLED CITY IS HERE ENCLOSED IN SCROLLS

THE CONNOISSEUR IN AMERICA

By HELEN COMSTOCK

CLOCK CASES ATTRIBUTED TO NEW JERSEY MAKERS

THE cases of New Jersey tall clocks are conspicuous for their fine inlay and quality of craftsmanship, and it seems unfortunate indeed that we are not able to identify more of their makers. The name of Matthew Egerton, Jr., of New Brunswick, has probably been depended upon too much in this field, just as "Savery" was, for a time, used indiscriminately in regard to highboys of Philadelphia origin.

Among the heirlooms of the Van Winkle family, of Paterson, New Jersey, is a tall clock with an inlaid case of exceptionally beautiful "faded" mahogany which at once suggests a comparison with the clock, whose dial is signed by Joakim Hill, of Flemington, formerly in the Louis Guerinéau Myers collection. The latter was acquired by Mr. George Coe Graves at the dispersal of Mr. Myers's furniture in 1932 and presented to the Metropolitan Museum. The Myers clock is one which the writer has heard associated with the name of Egerton, although Mr. Myers himself, an assiduous student of American furniture, evidently left no record of his opinion as to a possible case maker and the Metropolitan Museum has as yet ventured no attribution. The Van Winkle clock is undoubtedly a finer example, and in better condition, but the design, basically and in detail, brings the two into a family group of close relationship. The former came first into public view when the heirlooms of the Van Winkle family, including some interesting New York silver, passed into the hands of Mr. Benjamin Flayderman, the dealer, and appeared in the dispersal of his collection in New York in January.

The Van Winkle family have been associated with Paterson since the days of its founding, and even longer with the State of New Jersey, among whose earliest settlers they were. The history of the family in this country goes back to 1618, when Jacob Waling Van Winkle came from Holland and settled in what is now Bergen County. Simeon Van Winkle, who was connected with the early days of Paterson, was the grandfather of Judge John Simeon Van Winkle, of the early Federal period. Since neither the clock maker nor the case maker of our clock is known, it is gratifying at least to be able to record that it stood originally in Judge Van Winkle's home in Paterson and has remained in the possession of the family until the present time.

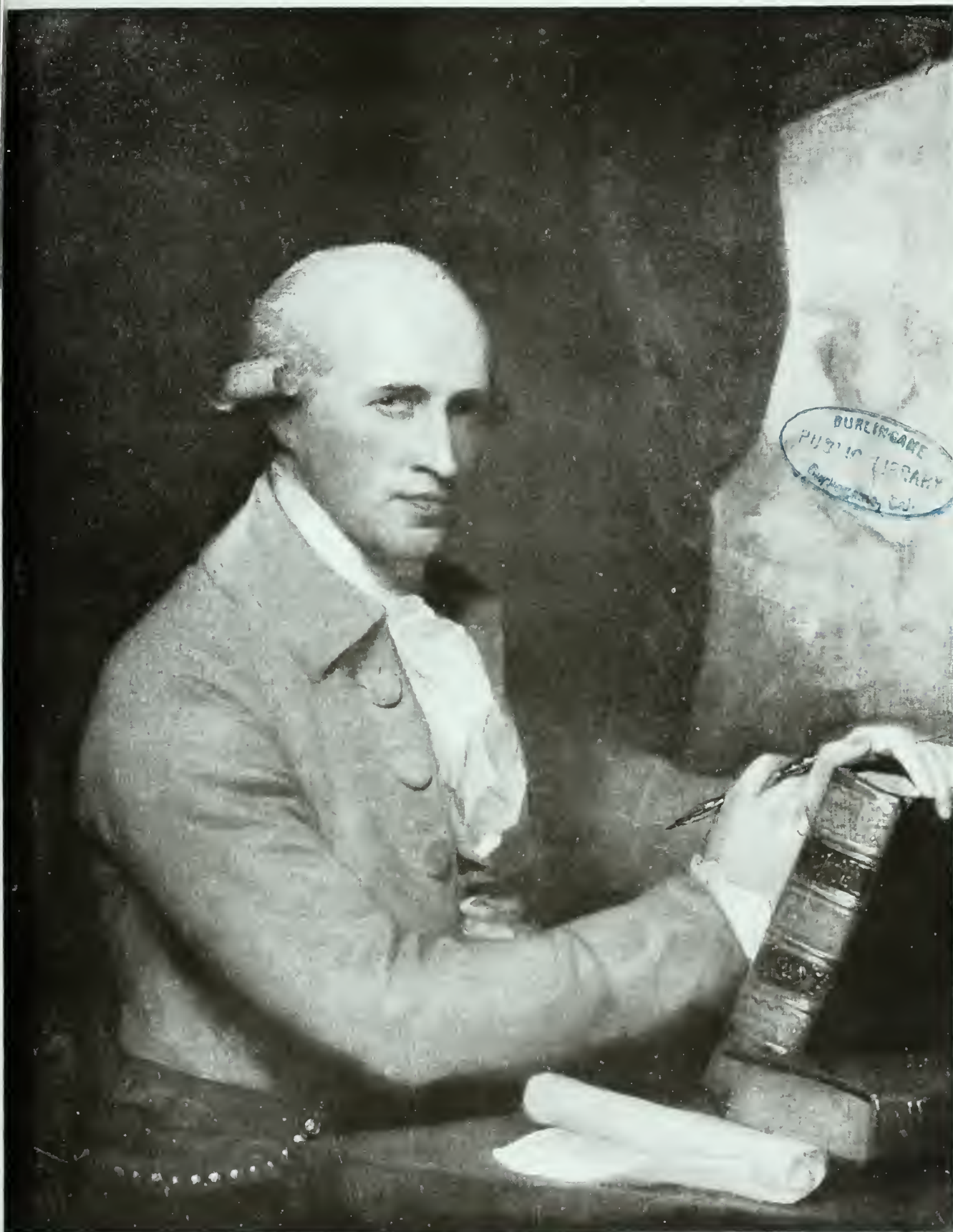
The Van Winkle clock appears to the writer to have a definite relation to a tall clock which was in the possession of a New York dealer several years ago and bore the unusually large label (measuring a little over six by seven inches) of "Rosett & Mulford of Elizabeth-Town." The latter and the Van Winkle and ex-Myers clocks all have very much in common in design and even more in execution, and while something more than stylistic grounds for attribution are required in the field of cabinet-making, so close a resemblance as these three bear to each other offers at least one of those preliminary clues along the trail to identification. The form of the volutes of the hood, the proportions of the slender columns supporting it, the choice of exceptionally fine veneers, the arched doors to the pendulum case with their inlaid ovals banded in satinwood, the execution of the stringings of satinwood on the columns, and the medallions, have a marked resemblance on all three.

On each one the eagle of the arms of the United States has a conspicuous position, but as the "spread eagle" appeared everywhere in the decorative arts in every state after 1792, this would have no significance here in linking these three clocks except that the style of workmanship unites them. The inlaid nautilus shells, of which three appear on the front of the Van Winkle clock, are finely executed and are individual with it, in reference to the other two, as is also the lavish use of a rope inlay of ebony and satinwood. The "spread eagle" motif is in satinwood, kingwood, ebony and mahogany; and the eighteen stars which appear on it date the clock as not earlier than 1812. The Myers clock by Joakim Hill is placed within the decade 1790 to 1800.

Rosett and Mulford make the announcement on their capacious label that they are located near the "Stone Bridge," as the bridge over the Elizabeth River was called. Their label is simplicity itself and makes no use of any ornament whatever, but gives almost its entire space to the statement which they make to the public concerning the excellence of their wares. It announces a "Cabinet Warehouse" where they "intend keeping for sale a handsome variety of Fashionable furniture which they determine to sell low for Cash or Produce." The remainder cannot be deciphered. It is signed "Abraham Rosett and Abraham M. Mulford" and is dated very precisely March 27th, 1807. How long they continued to work in Elizabeth is not yet known. The name of Mulford has appeared in the *Proceedings of the*



NEW JERSEY LONG-
CASE CLOCK OF THE
FEDERAL PERIOD



[Photo: Mansell]

BENJAMIN WEST, P.R.A.
BY GILBERT STUART
NATIONAL PORTRAIT GALLERY



New Jersey Historical Society (Vol. 15), in publishing the names which appear in the account book of the old Graham Tavern at Elizabeth. Among them is that of Thomas Mulford, who moved to "Elizabeth-Town," in 1772, after his marriage to Elizabeth Potter. An established cabinet maker of the year 1807 may very possibly have been born to this pair, but until further evidence is forthcoming, the actual provenance of the clock and its makers must remain uncertain. Elizabeth is very close to Paterson, closer than New Brunswick is, and it would have been more likely that a resident of Paterson would have ordered a clock in "Elizabeth-Town" than go on to Matthew Egerton at New Brunswick, if he could procure such a good one as the labelled Rosett and Mulford clock proves he might secure there.

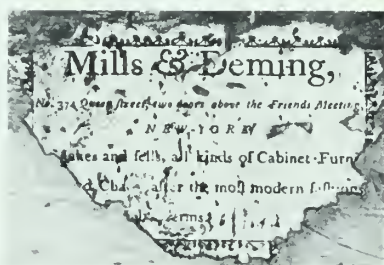
NEW YORK STATE FURNITURE

MORE than 250 items in an exhibition which presents its particular subject "for the first time" is an admirable achievement, and offers much more than an introduction to its field. The exhibition of New York State furniture and accessories of the period, from the early Dutch occupation through the Victorian era, which the Metropolitan Museum has assembled with the co-operation of no less than eighty lenders, is the first raising of the curtain on a subject which is certain to occupy the limelight to an even greater degree in the future. That no one has as yet done for the New York craftsmen what has already been accomplished for the Boston group, the Rhode Island or Connecticut River craftsmen, or the ambitious followers of Chippendale in Philadelphia, is surprising. Duncan Phyfe is, of course, the exception, but the pre-Revolutionary account has been up to the present a sparse one, and to remedy this state of affairs Mr. Joseph Downs, of the Metropolitan Museum, has laboured arduously.

There are seventeen cabinet makers, represented by twenty-five signed pieces, in the exhibition, the oldest of whom are: Gilbert Ash, working in 1756-1763, Joseph Cox, 1756-1773, and Thomas Burling, 1773-1801. Mills & Deming, who had a shop at 374, Queen Street (later Pearl Street), and were active from



TAMBOUR DESK OF MAHOGANY AND BIRD'S-EYE MAPLE IN THE STYLE OF SHERATON, BEARING THE LABEL OF MILLS & DEMING SHOWN BELOW. LOANED TO THE EXHIBITION OF NEW YORK STATE FURNITURE BEING HELD AT THE METROPOLITAN MUSEUM



1793 to 1798, were represented by a tambour desk bearing their label which comes from the collection of Drs. C. Ray Franklin and Winifred Hope Franklin. A chest-on-chest, which was more favoured in New York than the highboy that prevailed in Philadelphia, lent by Mrs. Peyton Van Rensselaer, is specially interesting as it closely resembles the chest on the label of Samuel Prince, as it appeared in the New York newspapers between 1768 and 1776. Another interesting example was the mahogany and satinwood pier table, bearing the label of Charles Honoré Lannuier, of 60, Broad Street, New York, which comes from the collection of Mr. Henry F. du Pont, since it shows so pronouncedly the Louis XVI. influence. It must have been made about 1805, when the name of this "cabinet maker from Paris," as he styled himself, first appears in the directories. He was later to follow the

changes in fashion brought by the Empire influence, but this chastely designed piece makes one wish that more New York furniture might have preserved the earlier form of classicism.

The furniture makers of the Chippendale period were not slow to follow the published designs which appeared in London. From the collection of Mr. and Mrs. Luke Vincent Lockwood is a side chair with a design following Fig. 23 in Robert Manwaring's *The Cabinet and Chairmaker's Real Friend and Companion* (1765). A mahogany side chair of about 1770, patterned on plate 12 of the third edition of Chippendale's *Director*, is lent by Mrs. Charles P. Sanders; and Mrs. J. Insley Blair has contributed a third side chair which has its origin in Chippendale's design on plate 12 of the edition of 1762.

Thomas Burling, who advertises in the *New York Packet* of March 16th, 1786, that "He served his time with Samuel Prince, a conspicuous character in his way and esteemed one of the best workmen in the city," is the maker of a labelled secretary-bookcase of about 1790, giving his address as 36, Beekman Street. It belonged to Henry and Elizabeth de Peyster Remsen, of Cherry Street, and is still in the possession of their descendants. A chest of drawers of mahogany and satinwood showing the eagle with sixteen stars was made

between 1800 and 1812 by Michael Allison, of 42, Vesey Street.

From this it will be seen that the exhibition, which opened early in February and is to continue until April 22nd, offers much precise documentation which is usually lacking in newly opened fields. Regarding points of style and woods in use, Mr. Downs gives the results of his observations in the introduction to the catalogue of the exhibition. He finds that the woods were "the usual walnut, maple, and pine, augmented by cherry, beech, red gum and yellow poplar." Red gum was known as "bilsted," and yellow poplar, which was called "canowood," was from the tulip tree. The latter was used for drawer linings and backs of clock cases as it was more easily worked than the chestnut and ash, which were employed where a more durable wood was necessary. He finds that "on the claw and ball foot, the claw grasps the ball firmly, the joints or knuckles standing out with marked prominence, giving a profile almost a right-angle line. The back legs of Queen Anne and Chippendale chairs vary in type, the square chamfered support appearing as often as the rounded member, which sometimes tapers to a square or pad foot. Rarely are the side rails of chairs mortised through to the back, as may frequently be seen in Philadelphia seating furniture. A straight cabriole leg, having no knee but ending in a claw foot, is not infrequently found in tables."

There is, he suggests, an evidence of stiffness and sobriety in the carving, and a tendency to prefer the vocabulary of English ornament to the French rococo motifs which were so attractive to the cabinet makers of Philadelphia.

AMERICAN MUSEUMS ACQUIRE ITALIAN MADONNAS

TWO fifteenth-century Italian paintings of the Madonna have been acquired by two American Museums, both of which are considered by their respective new owners to represent their most important acquisitions over a long period. The Museum of Fine Arts in Boston has just purchased a Mantegna *Madonna and Child* which comes from a German collection where it has been for one hundred and fifty years, and has the great advantage of never having been touched by the hand of a restorer save for two small patches on the

headress of the Madonna. Being without repaint, except for this, it offers the rare spectacle of a fifteenth-century work in a state closely approximating the original. Considering that time also works changes, the colours, under their fine crackle, are doubtless much darker than the painter left them.

Professor Fiocco considers that this picture was painted around 1454, when the painter was only twenty-three years of age. He was then working on the Eremitani frescoes, had felt the spell of Donatello, and also had come under the influence of his father-in-law, Jacopo Bellini. The very serious mood of his earlier work, which he was later to exchange for a more human joyousness in painting for the Gonzaga family at Mantua, is evident in the Boston painting. His personal traits are already highly evolved, such as the mannerism in the painting of the draperies, with their nervous, angular cross-folds and the articulation of the joints of the fingers.

The second acquisition of an Italian Madonna is the Toledo Museum's purchase of an octagonal panel showing the Virgin adoring the Child, who is held by an angel, which was formerly among the Gustave Dreyfus paintings of Paris and was brought to the United States in 1930, with the remainder of that collection. The presence of an exceptional group of medals and the splendid examples of Renaissance sculptures in the Dreyfus collection tended to overshadow the paintings, which formed a small but excellent group. The panel showing the *Adoration* is one which was acquired by Charles Timbal in Italy about 1851 and has always been considered by scholars to be by Filippino Lippi. The only dissenting voice is that of Dr. Van Marle, who has recently suggested (in his *Italian Schools of Painting*, Vol. XIII, p. 225) that this may be a work by Bastiano Mainardi, who came under the influence of Filippino, he believes, not long before that painter's death in 1505. The Museum, however, is supporting the older attribution and points to the fact that the grace of detail, the painting of the sensitive hands, the freer treatment of the architecture, and the difference from the very downcast eyes of Mainardi's Virgins all support the traditional attribution. There is a strong likeness too, we venture to point out, between the painting of the angel's head, tilted so that it is seen slightly from below, and the head of the youngest of the Magi in



MADONNA AND CHILD : BY ANDREA MANTEGNA
IN THE COLLECTION OF THE MUSEUM OF FINE ARTS, BOSTON

Filippino's *Adoration of the Magi* in the Uffizi. It is doubtful whether Mainardi could ever have painted such an eye or brought out the sculptural fullness of the profile seen from this angle. In general, the composition of the Toledo picture recalls the early painting of the *Virgin Adoring the Child* by Filippino, which is also in the Uffizi, except that, in the former, the architectural setting has partly replaced the flowery mead and hilly landscape. The diaphanous draperies of the headdress also belong to his Botticellesque period, and the Museum feels justified in placing it before, and very close to, the year 1485.

HEROIC SPIRIT IN PERSIAN MINIATURE PAINTINGS

THE manner in which an enlargement of a Persian drawing of minute proportions will often disclose a design of monumental character, seemingly conceived on at least a life-size scale, never fails to come as a surprise. The projection screen has often revealed this, yet the actual experience of comparing a figure in a brush drawing, measuring two inches or less at its greatest dimension, with its aspect enlarged by six times or more is always an impressive one, since the effect is that of beholding a portion of a wall painting on a heroic scale. Such an experience was offered recently in the exhibition of Persian and Indian miniature paintings belonging to Dikran Khan Kelekian which were shown at his galleries in New York in January, and in February were lent to the Detroit Institute of Arts. Photographic enlargements of many of the brush drawings were available which could be compared with the originals. The Kelekian collection emphasises those miniatures in which the drawing element is of greater importance than the colour, as in the figure subjects of that distinguished circle in the reign of Shah Abbas, of whom Riza Abbassi is the best known. It is also rich in earlier examples by the contemporaries of Bihzad. These were preliminary studies for either the whole or a part of a miniature which showed the Oriental artist to possess a fire, a rugged power, often unsuspected under the suave colour and the unflinching clarity of line of the finished work.

One example, a small figure of a seated Sultan, less than



ADORATION OF THE CHILD
FROM THE DREYFUS COLLECTION

BY FILIPPINO LIPPI
NOW IN THE TOLEDO MUSEUM OF ART

three inches in height and possibly by Riza Abbassi, immediately suggested Rembrandt when enlarged, on grounds of style and spirit more obvious than those qualities which have given to Bihzad his title of the "Raphael of the East." An earlier subject presented an Uzbek Tatar on horseback which Dr. Reifstahl, who catalogued the collection, assigns to India around 1550. An enlargement of the head and torso transforms the delicate outline of hairbreadth thickness into a bold brushing by means of which the figure receives new power and the personality of the subject is impelled forward as though from behind a veil. The small dots which emphasise practically all the lines give the impression of the

dots formed in "pouncing," when a drawing was copied. "Pouncing" was done with a charcoal bag, the dust passing through the perforations in a stencil or pattern, when the bag was struck lightly against it. This left an impression of a series of dots on the paper beneath, and the outline was rapidly filled out with the brush. On this drawing, the dots are obviously from the brush itself and are on top of the outlines. If other lines in the drawing, which appear unbroken, are examined under a microscope they are seen to resolve themselves further into dots. The technique gives to the original an effect of tone, of atmosphere, in spite of its seeming definiteness and precision of line.

A figure of a man weaving, possibly by Bihzad himself, and a drawing of a falconer on horseback, when seen on a magnified scale, bear out the inference that we have here to do with an art which may have been accustomed to expressing itself on a larger scale, as in frescoes, all traces of which, from this early period, seem to have been entirely lost to us.

A FLYING DRAGON IN A DUTCH ENGRAVING

AN interesting contribution to the iconography of the dragon motif in European art is to be found in the print, *St. George and the Dragon*, by the Master I A M of Zwolle. This

fifteenth century Dutch master, from whom only a few more than a score of plates are known, has created a remarkable figure of a dragon in this print, an example of which has recently been added to the print collection of the Metropolitan Museum. It is rare that the dragon, either in representations of St. George or St. Michael, becomes entirely a creature of the air and attains such lightness of form that he actually seems in flight. It is more often the case that the dragon stands upon the ground, or at most is springing upward from it, as in Raphael's *St. George* in the Louvre, while oftener still he is already slain and is placed, as is the case with the archangel Michael, under the feet of his opponent. The composition of the plate by the ingenious engraver gains considerably by placing the dragon in the air, which gives a splendid diagonal line to the composition, emphasised by the rearing horse. Be it noted, though, that the dragon is not simply placed above the ground; he actually flies, and is as much at home in the element of air as the *apsaras* on a Wei stele or those angel figures who support the body of St. Catherine in Luini's painting in the Brera.

This print also offers one of the instances in which the Master I A M adds a weaver's shuttle to his signature.

The ability to portray creatures of the air, especially of a grotesque character, is often seen in the artists of the North. Not only is this evident in many of the plates of Dürer, but earlier, as in Martin Schöngauer's *Temptation of St. Anthony*, where the fantastic tormentors not only hover lightly in the air, but have successfully raised the saint himself from the ground.

It is one of the chief delights of Gothic art, this playful revelling of the imagination in the creation of chimeras and fabulous monsters, which afforded as admirable an opportunity for the exercise of skill with the burin as an outlet for ingenuity in design.



ENLARGEMENT FROM A PERSIAN MINIATURE PAINTING
SHOWING DOTTED TECHNIQUE TO GIVE TONE EFFECT



ST. GEORGE AND THE DRAGON : BY THE MASTER I A M
OF, ZWOLLE : IN THE METROPOLITAN MUSEUM OF ART

IN times of financial stress, the artist, depending as he does on the patronage of a small class of interested and discriminating persons who have themselves suffered from the general decline in wealth, must necessarily be the first to suffer. In America, as Mr. Francis Henry Taylor, Director of the Worcester Art Museum, Massachusetts, has pointed out, he has in addition "been forced to contend against a lingering propaganda from overseas," and is unable to protect himself by invoking any tariff or to benefit by any code or group of codes under the National Recovery Act. These difficulties, however, have had their reactions in throwing American artists more on their own resources, by engendering a more reflective and more independent outlook, less perturbed by the strife and cross-currents of self-conscious modernism that have torn the post-war European factions, and were in danger of destroying all trace of national expression. To-day, says Mr. Taylor, there is "a new and vital feeling abroad" in America, a "deflation" of the fatuous and debased currency of imported post-war culture.

Recognising this, the trustees of the Worcester Art Museum organised lately an Exhibition of Contemporary American Painting at the Museum Galleries; and, more practical still, have set aside a considerable sum of money on account of purchase prizes, these to be pictures deemed worthy of a place in the permanent Collection.

This experiment has been of great encouragement to the American artist, and, it is hoped, will be followed by others at no far distant date.

EARLY SPRING EXHIBITIONS

By H. GRANVILLE FELL



MISS GUENDOLEN CLEAVER BY GLYN PHILPOT, R.A.
LEICESTER GALLERIES

DIAGNOSIS OF MR. GLYN PHILPOT

IN the slightest drawing by the highly gifted Mr. Philpot there is never-failing evidence of deep-rooted scholarship. He can hardly catch himself tripping, although one is tempted to believe that, haunted by a divine discontent with his own achievement and the consummate ease with which he had surmounted the difficulties of his craft, he has tried to forget much that he has learned. It is to his credit that he is not content to rest on his laurels, but he has turned aside to worship the strange gods of an alien creed and now wishes to show us that he is familiar with the fashionable ritual of the hour and as cunning in its service as the most sedulous of its devotees.

To be deliberately provocative is not to produce a work of art; and this graft of crude, ephemeral growth which seems to have exercised a charm upon Mr. Philpot, does not take root kindly in the finely cultivated plant, the product of an aristocratic engendering, without warping it. If it bears fruit, it is of disagreeable taste.

In *The Great Pan*, Mr. Philpot seems deliberately to have shut the door upon his talents, denying his faith and straining

after a false symbolism that is at the same time pretentious and banal. It is incoherent and ill-planned, possessing none of the attributes that go to the making of a fine picture. Design, proportion, colour and line have all been sacrificed to the false gods.

However, although in our view the much-discussed picture, *The Great Pan*, is a mistake, unworthy of a designer of Mr. Philpot's unquestioned ability, in almost every other case at the Leicester Galleries his light shines through, and try as he may to escape it, he stands revealed his own accomplished self.

In *Still Life* (No. 11), where Mr. Philpot has even condescended to emulate the fatuities of the "half-guitar school," his fundamental science cannot elude him, and although the untidy modern trick of leaving patches of bare canvas cannot appeal to him as a craftsman—they are inexpressive and irritating—there are things of great beauty in the exhibition. In many of the still life and flower pieces the artist reveals himself as a decorator of impeccable taste—when he is disposed to obey his own fine instincts.

Euphorbia, Palm and Lilies, arranged in a *sang-de-boeuf* vase, is one of these, a design gracefully balanced between two planes of grey—yet not quite planes, since the upright diagonal is a shape of modulated tones. *Shells* is a harmony of rarely assorted blues, greys and slaty pinks, of exquisite refinement, clothed in gracious forms. *Begonias on a blue Table*, with its broken line and yellow strip to the right of the canvas, *Poinsettias and Lilies*, *Tobacco Flowers*, *Cactus and Lilies*, *Cyclamen and Christmas Roses*, are all evidence of the artist's innate fine taste as a decorator, while the *Garden at Nice* (floodlit) is a dream of pale blues and opalescent whites, a colour scheme of precious quality, original enough to satisfy the most jaded of aesthetes.

AT THE PALSER GALLERY

ONE of the most attractive collections of early English water-colours ever brought together at the Palsers Galleries graced the walls at No. 27, King Street, during February. In its way it forms a complement to the supreme display of water-colours set out at Burlington House, many of the works being by artists not represented at the greater gathering. Messrs. Palsers have long enjoyed a reputation as reliable guides to collectors, expert in the matter of verifications and judges of quality. Several fine examples now hanging at the Academy have been acquired from the house of Palsers, and it is still possible to collectors to make a fairly complete and representative selection. It is, in fact, a favourable moment to buy, and seeing it is almost certain that prices will rise in the near future, especially since remarkable interest has been kindled by the show at the R.A., here is an exceptional opportunity.

Among recent masters, Thomas Collier shows his sterling merit as an open-air sketcher, and holds his own in the most august company. His rich, sappy greens in *Cannock Chase, Staffordshire*, and *Southwold*, are worthy of De Wint, who is here represented by a rather unusually "finished" *Landscape with*

River and Cattle and an early example in *The Gipsy Encampment*. Four delightful small works by Edward Dayes show us the beginnings of Turner and Girtin—this is especially true of the *Seascope with Boats*. When we add the names of Gainsborough, John Sell Cotman, Paul Sandby, Bonington, Alexander Cozens and Cox and the sportive and ever-delightful Rowlandson to those of Turner and Girtin as being represented in this collection, it will be understood that this exhibition is of no small importance. There is, as it happens, a “yellow” drawing by Turner of *Canterbury Gate, Christchurch, Oxford*, done about 1800, in direct emulation of Girtin. Gainsborough’s most notable contribution here is his original study for his famous *Market Cart* in the National Gallery. It is drawn with great breadth and freedom with the broadened edge of the chalk, and “stumped” here and there, or possibly rubbed with the finger. This fine study was formerly in the possession of Dr. Munro, of the “Adelphi,” and afterwards in the collection of Francis Wheatley, R.A. Lastly, we must mention a *Classical Landscape* of serene beauty by George Barrett—a little painted poem.

NUDISTS AT LARGE

THE Leger Gallery, 13, Old Bond Street, breaks fresh ground with the first exhibition (so far as we know) to be held in London dealing entirely with *The Nude in British Contemporary Art*. The foreword to the catalogue informs us that “in the portrayal of the Nude we are inclined to lag behind our Continental neighbours.” In truth, few of our artists make painting from the nude so much an end in itself as an indispensable factor in their training. Hence the works shown at the Leger Gallery are nearly all pure studies, or studies thinly disguised as pictures.

Why in this exhibition of nudes the male form should be excluded I cannot say. It may have arisen from our inveterate habit of segregating the sexes in an unclad condition. And no doubt the market for pictures of the male figure undraped is small. Our attitude in the treatment of the nude is, I believe, more respectful than that of our neighbours, or used to be—there is scant respect shown anywhere in these days. Perhaps we are less familiar with it for some reason or other; for climatic reasons, perchance, or because of innate shyness or native prudery or some other inhibition. Among all English painters, William Etty alone seemed perfectly at home with it. He revelled in the flesh, and hardly ever concerned himself with anything else. At the Leger Gallery it is instructive, and indeed highly entertaining, to note the wide variation of approach and of interpretation of the female form among our contemporaries, to say nothing of individual taste in the matter of type. Some favour the well-fed and some prefer the lean kine. Some like skins of mud colour, others complexions clear as *crème fondante*. At the one end we have Mr. Charles Gerrard, Mr. Richard Wyndham, Mr. Mark Gertler, Miss Ethel Walker, Mr. Matthew Smith of the sanguinary vision, and the crepuscularly sombre Mr. Richard Sickert; at the other, preoccupied with the irradiation of blonde flesh that permits hardly any shadow at all, we find Mr. W. G. de Glenn, Mr. Harold Speed, Mr. W. E. Webster, and near these latter, Mr. Egerton Cooper. Mr. T. C. Dugdale has the most finished and highly modelled performance in the show, and Mr. Walter Bayes has treated his effort as an

incident in a bedroom melodrama, with a touch of caricature in the accessory figures. An early study by Sir William Orpen (in which the pignents show signs of deterioration) is a purely academic performance—it might be by a pupil of Rembrandt. Mr. James Grant stands, as usual, for weight and volume as well as good draughtsmanship, but he also is infected by the too prevailing muddiness of shadow colour. Mr. Arnold Mason paints with sympathy and sincerity, and shows himself responsive to the opaline aura that emanates from certain blonde complexions under the influence of light. The ingenious Mr. Frederick Carter, who may always be trusted to do something different from his fellows, has given us two delightful “inventions”—compositions of nude figures in gracious harmony of line seen against trees of deep green and purple skies.

At this Gallery, Mr. T. Lemn Hare will be holding an exhibition of flower studies and landscapes, from March 8th till March 28th.

ENGLISH WATER-COLOURS AT AGNEW’S

MESSRS. THOMAS AGNEW & SONS’ annual exhibition of water-colours at 43, Old Bond Street, W., contains some unusually interesting things by artists past and present. Here we see the English tradition of water-colour practice in its continuity, growing from Gainsborough and J. R. Cozens to its maturity in the later Turner—when it unaccountably turned aside in pursuit of ideals false to its nature—unless the doctrine of Ruskin can be held accountable for its deflection. Here, it is pleasant to note, we may also see our present-day water-colourists harking back to the methods of the older masters.

The exhibition is divided into the two sections indicated, beginning with the moderns. So close is their practice to that of their forerunners that when we come upon the group of sober but classic water-colour drawings and monotonous of the eighteenth century by Francis Towne and John Downman which Messrs. Agnew have unearthed from somewhere, we are tempted to cry, “How modern!” Indeed the moderns have “nothing on” Towne in the way of spontaneity and simplifica-



STUDY FOR *THE MARKET CART*

BY THOMAS GAINSBOROUGH, R.A.

THE PALSER GALLERY

tion, as may be seen in his five examples at Agnew's. It is, by the way, interesting to compare his drawings, *Near Glassis, Valley of the Glison and Naples*, with those by William Pars also shown and obviously done for aquatinting. Towne was a pupil of Pars. The Italian drawings in monochrome by John Downman—so well known for his tinted pencil portraits—are still more unexpected, and are certainly an important find. One or two of these, notably *Hadrian's Villa, Tivoli* and the *Villa Doria-Pamphili* (both of 1774) have more than a hint of Piranesi in them, and the splendid study, *Gaga Park* (of the same year), approaches the magnificent. The latter is a broadly handled drawing of the massed roots and boles of a group of beech trees clinging to the rocky bank of a river bed. Another superb sketch, a monochrome of greenish lustre, with cattle and trees, *The Watering Place, Evening*, is by Thomas Gainsborough. This is hung next to a moonlit Turner of surpassing loveliness, *The Seelisburg: Lake of Lucerne*, which unfortunately makes his fiery *On the Rhine* (circa 1835) look cheap in comparison. When we come to the noble and broadly shadowed *Lurleiburg* of 1817 the master is his own great self again.

So beautiful are many of these drawings that we are tempted to be a little less than fair to the moderns. Yet those who have essayed the rivalry have sustained the reputation of our native school worthily. Mr. C. M. Gere, A.R.A., builds up a landscape from careful observation of essentials and with emphasis on its decorative aspects, as in *The Wye at Kerne Bridge*, and again in his fine grouping of mountain forms about *The Lake of Annecy at Talloires*. The same may be said of Mr. Martin Hardie, whose *L'aucon-la-Romaine* is another thoughtfully built-up landscape. Mr. W. W. Russell, R.A.'s *Lancing College* is more spontaneous. The late Charles Cheston is represented by two charming examples of his talent, *The Seine, Autumn Morning*, and *A Chateau on the Loire*. The latter is a vision of a sultry day, an atmospheric *contre-le-jour* effect in which the clouds are clearly holding heat showers, and everything in the picture bears an edge of glittering silver. Mr. Gilbert Spencer has the makings of a very interesting work in his *Bucks Folelathie*. The materials are assembled parts are elaborated here and there, but as a composition it fails to hang together. Mr. B. Meninsky's *A Garden at Henley* is based on insecure geometry. Two drawings, full of the keen air of East Anglia, are shown by Mr. W. J. Steggles, *The Deben at Woodbridge* and *Walberswick*.

TOULOUSE-LAUTREC IN BOND STREET

COUNT HENRI MARIE RAYMOND DE TOULOUSE-LAUTREC, scion of the ancient Lords of Toulouse, was born in 1864 and died in 1901. It was his ardent desire to shine as sportsman and athlete, and thus emulate his forbears. His ambitions being thwarted by an accident in his youth which crippled him for life, he sought refuge in his talents as a draughtsman and solace for his mental affliction in the excessive use of alcohol and in other harmful diversions, thereby cutting short his life. Though little considered in his own day, he has since become a classic. Messrs. M. Knoedler & Co. have recently been showing at their Old Bond Street Galleries some twenty-four of his pictures, most of them drawings worked up from memory while confined in the sanatorium at Neuilly. These are probably the last drawings he made. In addition were the important paintings *Le Bal du Moulin Rouge*, lent by the Arnold Seligmann Estate; Mr. C. B. Cochran's enviable *Danseuse dans sa loge* (a fresco, transferred to canvas, of enamel-like quality; *L'Anglais au Moulin Rouge*, incorporating a portrait of its possessor, Mr. W. T. Warrener, in his lively youth; and *Le Lit*, with an admirably foreshortened figure in low-toned and subtly modulated whites. This was an exhibition of great interest, as the works of this artist are rare and seldom brought together.

OBITUARY—Mr. P. A. S. PHILLIPS

It is with deep regret that we record in *THE CONNOISSEUR* the death on January 28th of Mr. Philip Alexander Solomon Phillips, one of the most authoritative writers on old silver of our time. His valuable work in tracing the history of the Huguenots was well known, and brought him the Honorary Membership of the Huguenot Society. His activities in the matter of historical research were many and various. For a number of years he was a partner in the firm of Crichton Brothers, the antique silversmiths of Bond Street. But his latest work, completed only just before his death, was a highly important monograph on the Life and Work of Paul Lamerie, upon which he had been engaged for a number of years. The issue of this work is to consist of 250 copies, to subscribers only, and will be produced and published by Messrs. Batsford under the auspices of the Worshipful Company of Goldsmiths.

NOTES AND QUERIES



UNIDENTIFIED PORTRAIT (No. 888).

Can any reader furnish information as to the identity of the subject of this portrait, which is attributed by the owner to Kneller.—B. (Worthing).

Other Queries and Replies, which we had hoped to publish this month, will appear in the April number of The Connoisseur.

NEW BOOK REVIEWS

CLAUDE MONET AND HIS GARDEN

By Stephen Gwynn

With 23 Illustrations

(Country Life Limited, 10/6 net)

THIS is the story of Claude Monet, first of the "Impressionists," whose exhibit at Nadar's in 1874 gave rise to the name (at first applied in derision) of the group of which he was the chief and most typical representative. The first part of Monet's life is an oft-told tale. At Giverny, in his later years, this painter of sunlight planted a garden; a garden with a lily pond to mirror the light of heaven, so that he might devote himself in solitude to the pursuit of his ideal. The pond is companioned by tall poplars and overhung by willows, and, as the photographs so charmingly prove, it forms a scene of tranquil loveliness that would be difficult to excel. The garden is still tended and kept in order by Monet's descendants.

When Mr. Gwynn happened by chance to stumble upon this entrancing scene at the height of its summer glory, he was unaware of the last great works which Monet painted there. These were begun at the outbreak of the Great War, and, upon completion, were presented to the City of Paris through the personal intervention of the late M. Clemenceau, a lifelong friend of the painter. They are housed in the recently converted picture gallery, formerly the Orangerie of the Tuileries, and maintained in the public service by the artist's last will and testament. Although Monet set out on his task after he had reached his seventieth year, the work speaks eloquently for his energy and determination. These canvases, eight in number, are of colossal size, one of them measuring fifty feet in width. Mr. Gwynn tells the tale of his discovery and his response to the pictures in a most stimulating way, illustrating his theme with the aforesaid photographs (taken by a *Country Life* photographer) and several of Monet's smaller works. It is impossible, as he says, to convey anything like truthfully, through the medium of photography, the effect of these immense paintings and their impact on the eye. For one thing, form is hardly existent, definition almost entirely suppressed, everything depending entirely upon subtleties of colour tones. The colour-pitch is so high that everything has a vibrant aura which plays havoc with the camera lens. Nymphæas of pink, rose, pale cream, lemon yellow, set in a sea of turquoise and in close values of tone, do not easily define themselves in a pattern of black and white; and the painter's increasing blindness was a further handicap.

"I think one of the best things in the book is the author's understanding words, 'Form was not his inspiration. Coloured shapes gave only the framework, the metre and the rhythm of his poem. The song was about light.'" Again, he says that the sections of Monet's last great achievement must be "looked upon as movements in a painted symphony." It is only through colour that we can make anything of Claude Monet.

There are one or two statements that we cannot pass. Mr. Gwynn's knowledge of the movements that led up to Monet's practice must be at fault if he persists in the fallacy that Monet and Manet were the first to paint people in their everyday attire and surroundings. It was no "bold innovation," though the fashion immediately precedent to their age had veered in the direction of "romantic" costume settings. Nor is the author right in saying, "Few but this painter (Monet) would have sought for beauty in the dim irradiation diffused through

London fogs." That sort of beauty is precisely what painters love. Again, if as he says, "by general admission France has given the lead to Europe" in the artistic movement under discussion, general admission is in the wrong. The obvious retort to this remark is "Turner and Constable." Nor did Turner go on as long as Monet. He died the younger by ten years.—H.G.F.

MODELLING AND SCULPTURE IN THE MAKING

By Sargeant Jagger, A.R.A.

(London: The Studio, Ltd., 1933, large 8vo, 79 pages, 33 plates, boards, 7/6)

THIS volume is one of the very useful "How To Do It" series, the primary aim of which is to instruct the young idea and hand. The present treatise has a further valuable function, that of providing an insight into the mind of the artist, in this case a distinguished and well-known one. Sargeant Jagger's war memorial at Hyde Park Corner and the great figure in Paddington Station are universally known. The artist is regarded very rightly as a monumentalist of power and great constructive ability. What he lacks in emotion he makes up for in sturdy force and large design. The most assured value of his book lies in its assumption of well-ordered mass as the first demand of the sculptural monument. This is inherent in all the artist's work. Another value which is of equal importance is his conception of modernity in sculpture. Not for him the æsthetic values of classical form, but an insistence on the capability of modern motives to plastic requirements. In his work he manifests their possibilities; in his book he points out and vindicates their desirability. The popular mentality of to-day runs to machines; it understands these, and hails their appearance with understanding and appreciation. In a sense, Jagger has given new form to sculpture; and to English monumental art, a flavour which is not possessed by Continental modernism. The war may have provided the opportunity for a display of this power, but the dynamism of the art of Sargeant Jagger is inherent, and it precludes the static of classical work. His sculpture is not bric-à-brac; its beauty is not that of the objet d'art; it is architectonic, and in so much it is mechanised sculpture. A perusal of his book confirms this. It is the function of a text-book to teach the mechanics of its subject; in this the mechanics are insisted on, and but little is said of inspiration. A text-book of inspiration is, however, an impossibility, and so it must not be objected that this book fails because it lays little stress on the spiritual side of art. From intimations throughout its pages, however, it may be gathered that the author's outlook favours the heights of craftsmanship rather than the subliminal regions of the idea, and from this aspect the book admirably suits its purpose. Its instructions are all to the point—if possible, a little too much inclined towards the pointer—and are very clearly expressed, and still more clearly illustrated. The illustrations, indeed, are astonishingly good, and never before has sculpture been so effectively portrayed in a book. The plates bear the closest resemblance to photographic prints, and when compared with the wood-engravings of thirty years ago, which were effective only in showing how bad sculpture seemed to be—even classical work—make one realise the contempt which earlier books on sculpture brought



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PORTRAIT OF A LADY
ASCRIBED TO UCCELLO
In the National Gallery

Printed in England.

The
CONNOISSEUR



upon the art. Sculpture has much to thank photography for. The plates which illustrate Jagger's own work are the most interesting technically and they are remarkably workmanlike, but the selected works, apart from their intrinsic value, illustrate the author's thesis of monumentality very well: that of the huge architectural carved head by Metzner in Berlin; *La Vierge d'Alsace*, by Bourdelle, which strengthens Jagger's implied high valuation of modelling for carved work; and Rodin's superb *Burgers of Calais*, modelled for bronze, with its astonishing mobility amounting almost to fluidity. *The Archers of Domorgoi*, by Mestrovic, illustrates one phase of the problem of sculpture in relief, which is most usefully dealt with in the clearly expressed text. A worthy tribute is rendered to the late Henry Poole's fascinating carving, *The Little Apple*.—K.P.

A GENERAL GUIDE TO THE WALLACE COLLECTION

By Trenchard Cox, M.A.

(From Hertford House, Manchester Square, London,
bound 2/-, paper 1/- net)

KNOWING something of Mr. Trenchard Cox's taste for Boucher and the French School, one would have been scarcely surprised had such aspects of the Wallace Collection been somewhat over-emphasised in this *General Guide*. There would have been certain justification, too, for such a course, for the richness of Hertford House in French art and craftsmanship is proverbial. Mr. Cox, however, has been too acute to fall into so almost pardonable an error. While dealing faithfully and sufficiently with the French School, his *General Guide* remains general, and embraces most of the many treasures that any ordinary visitor to Hertford House could wish to see. It is, indeed, a volume brimful of information, lucidly and interestingly expressed, and giving, incidentally, a useful account of the somewhat complicated family history which lies behind the origins of the collection. The lovely little portrait by Corneille de Lyon of a sixteenth-century gentleman—surely one of the most precious items—is, perhaps, too easily accepted as depicting Lord Protector Somerset (p. viii.); but points like this are in a decided minority, and the *Guide*, as a whole, is both well balanced and shrewd in its comment. A number of illustrations and a satisfactory index are other details in its favour.—T.L.

LOMBARDIC ARCHITECTURE: ITS ORIGIN, DEVELOPMENT AND DERIVATIVES

By G. T. Rivoira

Translated by G. McN. Rushforth

(Oxford, Clarendon Press, 105/- net)

MR. RUSHFORTH's brilliant translation of this standard work on Lombardic architecture was first published, by Heinemann, so long ago as 1910, and it has been out of print for many years. This new edition was prepared by the author's wife, who died early in 1933 shortly before its actual production. In it the text remains substantially unaltered, but a few additional illustrations have been added, as well as many references to publications which have appeared subsequent to the first edition. The bibliography has also been brought up to date by the translator. Information relating to recent work carried out by the Italian Government, both in restoration and excavation, has been supplied by leading Italian archaeologists, including an important note by Comm. G. Moretti on the excavations at Zara at the time of the restoration of the Church of San Donato. Appendices have been written on the School of Ravenna by Dr. T. Ashby, and on the Comacine Gilds, the Lombardic-

Norman architecture of Burgundy and the later Saxon churches by Professor A. Hamilton Thompson. Additional notes on the chapter devoted to the Early Christian Monuments of Ireland are due to Professor R. A. S. Macalister.

The main theory which forms the basis of the work is now well known and generally accepted by historians. The author studied the majority of the monuments which he uses to illustrate his theories at first hand. As a result he claims that Rome and not the Orient (as maintained by Strzygowski and his followers) was the main source whence Imperial and Christian architecture drew its inspiration: that "the Lombardic vaulted basilica . . . on the one hand depended on the principles of construction discovered and practised by architects of Imperial Rome, and on the other was itself the starting point in an evolution of which the vaulted Gothic cathedral was the climax."

These two beautifully produced volumes are uniform with the author's great work on *Roman Architecture*, which was published some eight years ago; in this work the classical sources are naturally dealt with at far greater length. The influence of Rome, on the other hand, on the Arabic and Moslem world is discussed in his *Moslem Architecture*, and the study of all three works is essential to a full knowledge of a very fascinating but complicated period of art history.

POET AND ARTIST IN GREECE

By Ernest A. Gardner, Litt.D.

(Duckworth, London, 5/- net)

TO the uninitiated, the identification of the subjects of Greek vase paintings often presents considerable difficulties. To possess some knowledge of classical mythology and an acquaintance with the great poetic works is not enough; one must also understand the principles on which the painters acted in interpreting the themes derived from these sources. Symbolism, the formalisation of *motifs*, the frequent habit of combining several incidents from the same story in a single composition, must all be taken into consideration. These, and many other, important matters are most capably and interestingly discussed in the excellent little volume under notice. There could be no better guide than Professor Gardner to a subject demanding profound knowledge and intricate research, for, unlike some of his brother *savants*, he has the ability to express his views in a way which presents no obstacle to any ordinarily educated reader. With its well selected illustrations, *Poet and Artist in Greece* is an admirable introduction to a study which, when properly understood, adds to the fascination arising from the æsthetic excellence of so many designs in Greek vase painting.—T.L.

THE LANE BEQUEST AGAIN

A "STATEMENT of the Claims for the Return to Dublin of the 39 Lane Bequest Pictures now at the Tate Gallery, London," has just been issued by the Dublin Corporation. It is compiled by Mr. John J. Reynolds, Curator of the Municipal Gallery of Modern Art and Civic Museum, Dublin. Rather it should be termed a "Re-statement" of the claim, summing up the several and various pleas that have been put forth so often on behalf of Ireland's right to the permanent possession of Lane's Continental pictures. The dispute, unfortunately growing more acrimonious with the years, seems no nearer a settlement than when the Government of the Irish Free State issued their sumptuous volume appealing for their return to Dublin early last year. It would be well if the ownership of these pictures could be settled once for all.—H.G.F.

AUCTION NOTESBOOKS AND MANUSCRIPTS

By T. P. GREIG

£840 FOR AN ATLAS

JANUARY is proverbially a dull month in the London sale-rooms; and so there is little to say about the few dispersals which were held during that period. We will therefore complete our record of book sales for 1933.

The most interesting of the December sales at Sotheby's was that which took place on the 18th and 19th. The outstanding item catalogued was a very fine manuscript, *Portolano*, by Baptista Agnese, 1555, with twenty-five magnificent double-page maps illuminated in gold and colours; that of Europe being signed "Baptista Agnese fecit Venetus. A.D. 1555, die 24. March." This belonged to Baron Rolf von Humann, of Schloss Hainhofen, near Augsburg, and found a buyer at £840. The atlases of Agnese have been discussed by the principal writers on cartography for many years past; and the present volume is one of the most complete copies remaining in private hands.

From other sources came the first issue of the first edition of Sir I. Newton's *Philosophiæ Naturalis Principia Mathematica*, 1687, which realised £120. This came out of the Sunderland Library Sale in 1882 for £3 10s. The first issue of the first part of Thomas Hardy's *The Dynasts*, in original green cloth, 1903, inscribed "To Lady Windsor: with the Author's kind regards, January: 1904," sold for £125. An early water-colour drawing by William Blake, *Plague*, 10¾ × 7½ in., realised £92; an uncut impression of the first edition of Keats' *Lamia*,

Isabella, The Eve of St. Agnes and other Poems, in original boards, 1820, £85. A first edition of Garcia da Orta's *Coloquios dos Simples*, printed at Goa, in India, in 1563, failed to reach its reserve and was bought in at £340.

A lavishly decorated fifteenth-century Burgundian manuscript, *Book of Hours* (200 leaves on vellum), changed hands at £225; and another of the same century (136 leaves), illuminated with twelve very finely executed large miniatures, probably by a Parisian artist, brought £165. The Ashendene Press edition of *The Song of Songs*, printed on vellum and illuminated by Florence Kingsford, 1902, made £51. An unusually interesting series of letters, the copyright of which is reserved, from Joseph Conrad to Madame Poradowska (*née* Mlle. Marguerite Gachet), his aunt by marriage, went to a New York bookseller for £190. With two exceptions, all these letters are unpublished, and they throw much light on Conrad's life before he settled as a writer in London.

To complete our record of Sotheby's 1933 sales we must go back to the first week in December for autograph letters, manuscripts and printed books relating to the French Revolution and Napoleon Bonaparte. The chief lot was a long series of works relating to Napoleon and his campaigns, all bound in half red morocco and many bearing the crowned monogram of the Empress Marie Louise on the sides. This cost a New York buyer £200—surely a very cheap lot.



LEAF FROM A BOOK OF HOURS, ON VELLUM OF THE BURGUNDIAN SCHOOL, FIFTEENTH CENTURY : SOLD AT SOTHEBY'S FOR £225

Prices were again moderate in the three days' sale, which the same auctioneers concluded on December 13th. A folio volume containing 141 coloured plates of sporting and humorous subjects, by Henry Alken and others, sold for £40; *The National Sports of Great Britain*, engraved with title dated 1821, and fifty coloured plates, by Henry Alken, dated 1820, with text in French and English, £90; and an uncut copy of the first edition of Samuel Johnson's *The Lives of the most Eminent English Poets*, 4 vols., without leaf of advertisements in vol. 4, 1781, £70. In the concluding sale of 1933 (December 20th), the top price, £175, was given for a Ptolemy atlas, from the press of Johann Reger, Ulm, 1486; the map of Prussia



PLAGUE.

WATER-COLOUR BY WILLIAM BLAKE, BEFORE 1790

SOLD AT SOTHEBY'S FOR £92

shows Greenland and is considered to be the first printed delineation of the New World. A clean copy upon vellum of the *Eusebius* of 1536, bound in contemporary Roman binding, probably from the bindery which executed the so-called "Canavari" bindings for the Pope's son, Pier Luigi Farnese, received a final bid of £155. A copy of *Catalogue of Manuscripts and Early Printed Books* . . . now forming portion of the Library of J. Pierpont Morgan, 4 vols., 1906-07 (one of 175 copies printed for private circulation), changed hands at £76; and W. Bode's *Catalogue of the Bronzes*, in the same collection 2 vols. 1910, made £20. A first edition of C. L. Dodgson's ("Lewis Carroll") *The Hunting of the Snark*, 1876, inscribed by the author, "Presented to Bennie by the Author, Mar. 1.77," fetched £24. The autograph manuscript of Elizabeth Barrett Browning's poem, *Human Life's Mystery*, 60 lines on 2½ octavo pages, brought £36; and £40 was paid for a three-page letter from Charles Dickens (1, Devonshire Terrace, York Gate, Regent's Park, March 31st, 1848) to Mrs. Price.

A sum of £210 was realised at J. & R. Edmiston's Glasgow Galleries, on November 21st, for a letter from Robert Burns (Ellisland, April 27th, 1789) to James Hamilton, grocer, Glasgow. It was bought by the Trustees of the Burns Cottage Museum, Alloway. In this letter Burns, after referring to owing "some money" to his old acquaintance Gavin Turnbull, the poet, writes that "Mankind are the same every where. In this place, as in Glasgow I suppose too, of the men called honest and the women called chaste, . . . half of them are not what they pretend to be . . ." And on November 30th, a copy of the Kelmscott Press edition of *Chaucer's Works*, 1896, realised £135.

FURNITURE, PORCELAIN AND OBJETS D'ART

DECEMBER sales, with the exception of the Earl Howe and Edson Bradley dispersals recorded in our last issue, produced little of importance. Nevertheless, a few of the more notable items sold may prove of interest. At Christie's, on Decem-

ber 11th, a Louis XV. octagonal gold snuff-box, bearing the mark of *Juhen Matherre, Paris*, 1773, fetched £96 12s.; a miniature portrait of *William IV.* in naval uniform, wearing the Star of the Garter, in oval gold frame, by R. Cosway, £30 9s.; and one of a lady, in a light green dress, in circular gold frame, by A. Vestier, £54 12s. On December 13th, a fine pair of William and Mary long-case clocks, with movements by *Nicholas, London*, enclosed in cases (8 ft. 6 in. high) inlaid marquetry, found a buyer at £262 10s.

From the same collection also came a pair of early seventeenth-century French candlesticks, of moss-agate with silver-gilt mounts, 6 in. high, which sold for £50 8s. An eighteenth-century French *piqué* ewer, of tortoiseshell, inlaid with arabesques and figures in mother-of-pearl and gold, 8½ in. high, brought £57 15s.; and a panel of Charles H. stumped embroidery, woven with a King and Queen beneath a floral arcade, in a landscape, with attendants, animals, and birds, 20 × 16½ in., £56 14s.

At Sotheby's, a Bow porcelain figure of *Henry Woodward in the character of "The Fine Gentleman" in Garrick's farce, "Lethé,"* from the engraving by James McArdell, after Francis Hayman, 11 in. high, realised £42; and a pair of late seventeenth-century wall-mirrors, 28 × 71 in., £200. An eighteenth century mahogany break-front secretaire bookcase fetched £75; and a Queen Anne walnut bureau bookcase, on bracket feet, £90. An early Tudor oak credence (30 × 63 in.), the front of five-sided form containing a cupboard enclosed by a door, carved with growing vines, figures of a fox, a bird, etc., received a final offer of £195. This credence was bought, in 1879, from Jericho House, which formed part of Blackmore Priory in Essex, where Henry VIII. often stayed, hence what is believed to be the derivation of the saying, "Gone to Jericho."

A Worcester apple-green armorial dinner service (148 pieces), painted in colours with the crests of Ayshford and Wise and mottoes above, mark in puce and impressed "Flight, Barr & Barr," brought £180; and a set of six embossed pictures, by Samuel Dixon, painted in colours with birds, flowers and fruit, 15½ × 19½ in., £52. On December 20th, a very fine early

Stuart watch, by *William Godbed, London*, who was apprenticed in 1638 to Thomas Reeve, and admitted to the Clockmakers' Company in 1646, sold for £90. The movement was contained in an octagonal silver case, engraved with flowers. A seventeenth-century French watch by *Charles Bobinet, Paris*, in cruciform-shaped case, with crystal back and front panel, engraved with formal scrolls on black enamel ground, made £60; and a miniature of a lady, wearing a large Gainsborough hat and white dress, by Richard Cosway, 1787, oval, 2½ in., £60.

SILVER

On the following day, at Sotheby's, a silver sweetmeat dish, embossed with a vine in fruit and leaves round the borders, with two scroll handles, probably by *Laurence Coles*, 1669 (1 oz. 1 dwt.), realised 28os. per oz.; and a bullet-shaped teapot, with straight spout, by *Bartholomew Mosse, Dublin*, 1736 (17 oz. 4 dwt.), sold "all at" for £50.

The silver safe at Puttick and Simpson's, on January 25th, included a pair of table candlesticks, with baluster columns on octagonal bases, by *Joseph Bird*, 1701 (31 oz. 10 dwt.), which sold for 42s. per oz.; an octagonal tea-caddy, engraved with a coat-of-arms, by *Joseph Fainell*, 1722 (5 oz. 2 dwt.), 65s.; and a tankard, with flat cover and scroll handle, engraved with a coat-of-arms and crest, by *Timothy Ley*, 1698 (37 oz. 4 dwt.), 75s.

THE ROCKEFELLER-McCORMICK SALE IN NEW YORK

IN the February issue of *THE CONNOISSEUR*, we quoted a few of the prices realised at the dispersal of the Rockefeller-McCormick collection, at the American Art Association-Anderson Galleries, New York. The figures then mentioned had arrived by cable as we were going to press. We have now received complete details of this event, and while the prices paid for all the important lots cannot be given here, the following will support the suggestion previously made, that the results of the sale prove there is no lack of activity in the spheres of American collecting. Among the porcelains, an Oriental blue and white dinner service realised \$450 (£90); an early Meissen service, \$400 (£80); a Vienna dessert service, \$450 (£90); a Crown Derby service, \$455 (£91). Prices paid for some of the lace were quoted in February. Other outstanding bids made by private collectors were: A *Burano point de France* luncheon set, \$1,425 (£285); a *point de Milan* lace and linen armorial banqueting cover, \$800 (£160); a Genoese and Venetian reticella table cover, \$440 (£88); a Burano and eighteenth-century *point de Flandre* table cloth, \$410 (£82); a *point de Milan et de Venise* coverlet, \$2,400 (£480);

a linen damask and *Burano point de Venise* banqueting cloth, \$900 (£180), and numerous similar bids demonstrating the competition for early lace.

Reference was made, in our previous issue, to the pair of Tournai Gothic tapestries which realised \$12,200 (£2,450). Another Tournai Gothic tapestry brought \$5,400 (£1,080); a Tournai Gothic Millefleurs \$2,100 (£420); a sixteenth-century Brussels Garden tapestry, \$2,700 (£540); a sixteenth-century Brussels "Carthagian Triumph," \$2,500 (£500). The French furniture also inspired some keen bidding, a Louis XVI. Aubusson silk tapestry screen bringing \$1,900 (£380); a Louis XV. tulipwood marquetry commode, \$1,000 (£200); a Directoire carved acajon and silk petit-point canapé, attributed to Georges Jacob, \$1,025 (£205); a pair of Directoire gilded bronze and crystal girandoles, \$410 (£82); a pair of early nineteenth-century bergères, \$700 (£140).

Among the English silver offered at the Rockefeller-McCormick sale, a pair of entrée dishes with plated heaters, made for George Fitzclarence, 1st Earl of Munster, 1835, were sold for \$600 (£120); a pair of entrée dishes, 1825, \$1,100 (£220); a pair of wine coolers, 1810, designed by Flaxman, \$2,000 (£400); 12 plates, 1786, \$1,020 (£204); two marrow scoops, circa 1740-60, \$80 (£16); a pair of sauce-boats, 1770, \$180 (£36); an oval 18-inch platter, 1778, \$250 (£50); a circular salver, 12 in. diam., 1744, \$275 (£55); a "Temple of Flora" epergne, 1804, \$500 (£100); this epergne weighs 345 ozs., and is an example of the massive silverwork which appeared in the early part of the nineteenth century.



PORTRAIT OF ABRAHAM DE PEYSTER,
MAYOR OF NEW YORK : BY EVERT
DUYCKINCK 3RD (1677-1727) : SOLD
FOR \$2500 AT THE AMERICAN ART
ASSOCIATION - ANDERSON GALLERIES

PICTURES

THERE were several sales of paintings at the American Art-Anderson Galleries during January. One catalogue of 85 subjects brought a total of \$46,625 (£9,325). Included in this, was a *River Landscape* by Theodore Rousseau which sold for \$3,000 (£600); a *Landscape with Hunting Dogs and Figure*, by Diaz, \$2,700 (£540); an *Autumn Landscape with Cattle*, by G. Innes, \$3,600 (£720); *The Knitting Lesson*, by J. F. Millet, \$16,000 (£3,200); and *Sir William Napier, Bt., in Hunting Costume*, by Raeburn, \$4,900 (£980).

On January 11th, the American historical portraits from the collection of the late Hiram Burlingham were offered, the hundred lots realising \$27,770 (£5,554). The portrait of *James Tilley*, by Copley, \$3,100 (£620); *Abraham de Peyster*, by Evert Duyckinck 3rd, sold for \$2,500 (£500); *Nathaniel Rochester*, by John James Audubon, \$1,200 (£240); *Thomas Jefferson*, by Bass Otis, \$625 (£125); *Sir Henry More*, by John Mare, \$625 (£125); *William de Peyster*, by Peale, \$650 (£130); *Gideon Tomlinson*, by Trumbull, \$750 (£150).

HERALDRY

CONDUCTED BY
CHARLES BEARD

GLOUCESTER'S HORSE-SHOES

The position of the horse-shoes, which appear in Gloucester's ancient coat-of-arms, and were introduced into the mayoral collar made in 1870, is not dictated by superstition. But the good citizens of Gloucester in times past contrived to square heraldic practice with popular belief by evolving the legend that their horse-shoes by virtue of their position poured good luck upon their city. This is a pleasing conceit—this endeavour to interpret folk-lore to suit the circumstances. But every herald and historian must object to any attempt to twist heraldry to fit a superstition, to turn the horse-shoes the wrong way up so that upon Gloucester's shield they shall look like amulets upon a stable door. For horse-shoes both in England and on the Continent have never been borne but one way up—archwise.

Gloucester heraldry has suffered severely at the hands of improvers and busybodies. Her earliest seals, cut in the days of John Lackland, are not armorial and bear a simple castellated building. Her Statute Merchant seal of about 1283 is also without arms; but in it we find the much discussed horse-shoes associated for the first time with the name of the city. Like other seals of this character, this seal is charged with the King's head above the leopard of England; unlike others, the Royal presentment stands in a field of horse-nails between two horse-shoes, which replace the usual castles. And when in the reign of Richard III. the Mayor's seal was cut, the arms that appeared thereon were—*semée of horse-nails, a sword in bend between six horse-shoes*. The horse-shoes again appear in the coat granted by Christopher Barker, Garter, to Gloucester at the solicitation of Sir Thomas Bell, Alderman of Gloucester, in 1538. In each case the horse-shoes are represented archwise, and thus they should always be depicted. It is only to be regretted that in 1652 the Corporation abandoned Barker's coat and sought new arms from Bishe, then Garter, from whom they obtained a grant of *or, three chevronels gules between ten torteaux*, in allusion to the Clares, Earls of Gloucester, and to the Sec of Winchester.

(F.S. 223) ARMS ON SILVER DISH, 1728

(John Hall & Co., Ltd., Manchester)

These arms are not quite correctly engraved. They should read—*quarterly*, 1st and 4th, *or, a fess sable between three wolves' heads erased sable* (engraved apparently *vert*) for HOWE; 2nd, *azure, a bend or* for SCROPE; 3rd, *or, a saltire engrailed gules* for GURNAY; impaling—*of six pieces*, 1st and 5th, *argent, a crowned column or girdled with a laurel wreath vert*; 2nd and 6th, *gules, a fess argent*; 3rd, *or, a savage proper standing on a mount vert, girdled and crowned with ivy and holding in his right hand a club resting upon his shoulder, his left hand on his hip*; 4th, *azure, three triangles apices downwards, 1 and 2*; over all an *escutcheon or, three bars sable* (engraved as *barry of four*) for KIELMANSEGGE created

Counts of the Holy Roman Empire in 1723. (There are no indications of tinctures on the impalement.) M. *Utcunque placuerit Deo*. S. a Cornish *chough* for HOWE, and the *savage* of the impalement for KIELMANSEGGE; surmounted by an Earl's (should be a Viscount's) coronet.

This is the achievement of Emanuel Scrope Howe, second Viscount Howe, and Baron Glenawley, appointed Governor of Barbadoes in 1732, who died at Barbadoes on March 29th, 1735, and was buried in the family vault at Langar. He married on April 8th, 1719, Mary Sophia Charlotte (d. 1782), Lady of the bed-chamber to H.R.H. Augusta Princess of Wales, and elder daughter of Baron Kielmansegge, Master of the Horse to King George I. as Elector of Hanover, by Sophia Charlotte, daughter of Count Platen. Sophia Charlotte (b. 1676), Countess Platen and Baroness Kielmansegge, was created Countess of Leinster, and in 1722 Baroness of Brentford and Countess of Darlington. She was half-sister to King George I., her mother being Clara Elizabeth, the *böse Platen*, who achieved infamy as the prime mover in the murder of Philipp-Christoph, Count Königsmarck, the lover of Sophia Dorothea Princess of Hanover.

The Earl's coronet is an obvious error. The first Earl Howe was the second Viscount's second son, Richard Howe (d. 1799), the famous Admiral, created Earl Howe in 1788 and K.G. in 1797. There was, however, some excuse for this assumption of an "advancement." Annabella, grandmother of the second Viscount, and the wife of John Grubham Howe, was the illegitimate daughter and co-heir of Emanuel Scrope, Lord Scrope of Bolton and Earl of Sunderland, by Martha Jeanes. She was granted by King Charles II. in 1665 the precedence

of an Earl's legitimate daughter and the courtesy title of the Lady Annabella Howe.

(F.S. 222) ARMS ON FIREBACK

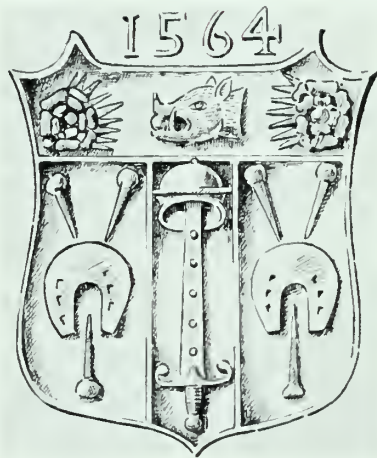
(Forest Gate, E.7)

Your fireback would appear to be of the third quarter of the seventeenth century. The coronet is English of the type appropriated to Princes of the Blood, though I have seen it associated in cast brass work with the arms of King Charles II. The arms are France (modern)—*azure, three fleurs-de-lys or*.

(F.S. 221A) ARMS ON ALABASTER PLAQUE

(London, W.1)

Chequey or and gules, a chief vair with a crescent for difference. C.: *a heron proper with wings expanded holding in its beak a serpent proper*. S.: *two wolves gules ducally gorged and chained or*. M.: *Invitum sequitur Honor*. This is the achievement of Sir Arthur Chichester (o.s.p. 1624), second son of Sir John Chichester of Raleigh, Devon. Sir Arthur was appointed Lord Deputy of Ireland in 1604, and created Lord Belfast in the peerage of Ireland in 1612.



ARMS OF GLOUCESTER AS DISPLAYED
ON THE CORPORATION SEAL OF 1564

BRITISH STAMPS IN THE ROYAL COLLECTION

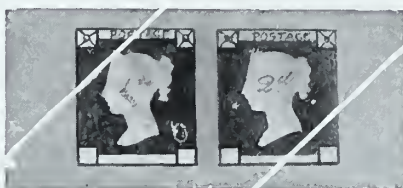
By DOUGLAS ARMSTRONG

It is appropriate that the world's finest collection of postage stamps of the British Empire should belong to the Royal patron of philately. H.M. the King, whose lifelong interest in stamp collecting has caused him to refer to the hobby as "one of the greatest pleasures of my life." His Majesty's predilection dates back to his midshipman days on board the old *Bacchante*, when he was initiated into the art of philately by his uncle, the late Duke of Edinburgh, himself an ardent collector of stamps, at whose instigation he was, in 1893, elected an Honorary Vice-President of the Philatelic Society, London (now the Royal Philatelic Society).

Since his accession the King has retained his association with the Society as Honorary Patron, and every year a portion of the Royal collection is sent for exhibition before the Fellows and Members at the first meeting of the session. Except for these annual displays, however, only members of the Royal entourage and a few favoured philatelists have been privileged to view the King's stamps, which are arranged in several hundreds of specially bound albums in a room set apart at Buckingham Palace under the curatorship of Sir Edward Denny Bacon, K.V.O., Keeper of the King's Stamps.

For many years now the Royal collection has been confined to stamps issued by Great Britain, her Colonies and Dominions, and as such it is of incomparable extent and value. While planned upon the broadest lines to embrace every aspect of Imperial philately, it is also highly specialised in many sections, notably that devoted to the postal issues of the United Kingdom itself. Needless to say, it includes a number of unusual and even unique items rich in philatelic and historical interest, for the acquisition of which His Majesty has enjoyed exceptional facilities. There is, for example, a pair of water-colour sketches submitted by Sir Rowland Hill to the Chancellor of the Exchequer for the original adhesive stamps, the one in black and the other blue, with the figures "1d." and "2d." pencilled across their faces: and the actual pencil drawing by William Mulready, R.A., of the famous "Mulready" envelopes which appeared concurrently with the adhesive stamps in 1840, although, at the time, the design was widely criticised.

Much that resulted from the King's study was embodied in



ORIGINAL WATER-COLOUR SKETCHES FOR THE FIRST BRITISH ADHESIVE STAMPS: ONE IN BLACK, THE OTHER BLUE

Edward's profile, executed by Mr. Emil Fuchs, M.V.O., R.B.A., which served as a model for both the British and Colonial stamps of the Edwardian era. Various trial impressions lead up to the one with corrected poise of the head initialled "E.R.", and, finally, with a modification of the oak and bay leaf surround, as suggested by Queen Alexandra.

An alternative design in the style of the Transvaal stamps of the period was the outcome of a storm of criticism that greeted the first Edwardian stamps, but this, too, did not proceed beyond the first stage. Another exceptional item is a proof of a £5 stamp with the head of King Edward, prepared for use but not issued.

Melancholy interest surrounds the only known specimens of a new 2d. postage stamp printed in Tyrian purple, that was to have been put in circulation early in May, 1910, and was withheld at the last moment on account of the illness and death of His late Majesty. An unused pair taken from the corner of a sheet and a single copy used on a letter addressed to "His Royal Highness The Prince of Wales, Marlborough House, S.W.," and postmarked "May 5 1910," are all that survive of this abortive issue.

In point of intrinsic value, the most important part of the Royal collection of British stamps is undoubtedly the matchless array of overprinted "Officials," as supplied prior to 1904 to various departments of H.M. Government. Many are in mint condition, whilst the high values of the Edwardian set with the "I.R.OFFICIAL" imprint are present in unused pairs. The rare 6d. stamp of the same series is represented by an unused corner pair and a very fine postally used copy. These are but a few of the

numerous choice pieces in what is generally recognised as the most comprehensive and the most valuable collection of British stamps in the world.



PROPOSED TWOPENNY STAMP IN TYRIAN PURPLE WHICH WAS LATER CANCELLED OWING TO THE DEATH OF KING EDWARD



Presented
August 1 1894
Birmingham - Cal.



ST. DONAT'S CASTLE, GLAMORGANSHIRE
WATER COLOUR BY PETER DE WINT : IN
THE COLLECTION OF W. H. BEHRENS, ESQ.

PETER DE WINT

AND THE ENGLISH RURAL SCENE

By H. GRANVILLE FELL

WHEN Peter de Wint first saw the light of day, at the very heart of England, in 1784, his eyes opened upon a stainless sky. The rural scene had been unspoiled by the smoke-stack, the factory and the gasometer. No telegraph poles dotted the country-side, not a rail had been laid: roads as we know them, save the mail-coach highways, were practically non-existent. The industrial revolution signalled by the inventions of the spinning frame by James Hargreaves and Richard Arkwright was not yet within sight. Although De Wint was born in the district we know as the Potteries, mass production was a thing unheard of. England was a paradise for landscape painters—painters that were to be recognised by coming generations as having created an entirely new phase in art.

Crome had been born fourteen years. Turner and Girtin had arrived simultaneously in 1775; Cotman in 1782 and Prout and David Cox in 1783—all within a few months of one another. And to these names we must attach that of Bonington, who came last, having been born in the same year that Girtin died, his own brief but brilliant span of twenty-seven years to last no longer. Here clustered together we have a galaxy of stars of such magnitude in water-colour painting as no other nation has been able to boast of before or since, and it is these men who have placed on record for all time the true likeness and portraiture of the

face of our country before the age of steam and speed.

A new vision of our English landscape is taking shape before us, consequent upon its gradual remoulding under the stern necessity of change. Nothing soon will be left of the old order of things: the country-side is a series of dissolving views, disappearing into mechanised sectors, between which are visible narrow screens of trees. Since we cannot check it, we must look upon this change as a new kind of beauty to which our artists should attune their eyes. Nor are they slow to exploit it. The airman's vision of the earth is one of these new aspects, seen from an angle hitherto denied us.

The water-colour room at the recent Exhibition of British Art at Burlington House revealed many treasures drawn from private collections and therefore unfamiliar to the public. Here the high reputation of our national school was more than confirmed. How well Peter de Wint held his own amongst his compeers, all seen at their best, was exemplified particularly in such works as *The Valley of the Thames, with Cliveden Woods*, surely one of the finest water-colours in existence, a *Landscape with a Rainbow*, a *View in the Lake District*—all in the possession of one fortunate owner—*Old Houses on the High Bridge, Lincoln* (a favourite subject of the painter), and *Cottages at Albury*, painted in 1847—the latter a drawing of tremendous power—one of the strongest and most spontaneous water-colour sketches I have



NO. 1.—CORNFIELD IN RIVER VALLEY OVERLOOKED BY A TOWER: ONE OF PETER DE WINT'S LATITUDINAL VIEWS: BRITISH MUSEUM



No. 11.—LANCASTER CASTLE : FROM THE WATER-COLOUR DRAWING BY PETER DE WINT : IN THE BRITISH MUSEUM

ever seen. The first-mentioned of these, a view in full summer, shows the Thames at hide-and-seek among the velvet woods that crown its slopes till it loses itself in the far horizon beneath a slow-changing sky. In the foreground, broad shadows sleep across a road warmed by the sun. The illusion is so perfect, the art so concealed, that we forget we are in presence of a mere piece of stained paper. Not even De Wint always attained such heights as this. In *Kirkstall Abbey*, seen in the same exhibition, De Wint achieved a beautiful sky, in which water-charged clouds float in transparent splendour against the light. Only too frequently one has to deplore the loss of the delicate grey tints in old water-colours, a loss occasioned by the old practice of mixing indigo with Indian red—the indigo, all too fugitive, disappears, leaving a rusty brown stain in its place. Fortunately, the *Kirkstall Abbey* remains unblemished.

De Wint, who received his first impressions as a painter in the Staffordshire woods, remained faithful to English scenery throughout his life. It is true he took an experimental sketching tour in Normandy in 1828, but this is an isolated incident. He was dissatisfied with the results, and the experiments did not warrant a second trial. However, being an extremely shrewd man of business, he did several series of drawings for engravers and publishers, worked up from the sketches of travellers and globe-trotting officers. Among these may be mentioned Major Light's sketches of *Sicilian Scenery* (1823) and *Views of the South of France, Chiefly on the Rhone*, after John Hughes, of Oriel College, Oxford.

Unlike Cotman, De Wint was both happy and fortunate. He had no lack of pupils of the better class; his pictures were in demand, and sold at what were considered as good prices. He made friends readily, was of an independent character, and pious to a degree. Like William Blake, he never took brush in hand without a prayer on his lips. He appears to have been well educated, having been trained and at first intended for the medical profession, to follow in the footsteps of his father. Sir Walter Armstrong tells us he was of slight build and proportions, yet a contemporary miniature shows him as a robust-looking young man of a somewhat John Bullish type, with a rather obstinate but not unpleasant expression. He descended from a family of well-to-do Dutch merchants, at some time settled in New York, and there his father was born. The latter's practice as a physician brought him to England, where he married a Scottish girl and reared a family, Peter being the fourth son.

In 1802 Peter was sent to London, where he worked for a time with Dr. Monro at 8, Adelphi Terrace, in company with Turner and Girtin. He was bound apprentice to John Raphael Smith, the painter engraver, at the same time as William Hilton, afterwards to become a Royal Academician. De Wint married Hilton's sister and Hilton responded by marrying De Wint's, a life-long friendship resulting. Companions still in death, both lie buried in the grounds of the Savoy Chapel, off the Strand, Hilton dying in 1839, ten years before his friend. In 1809 De Wint became a member of the Associated Artists,

but resigned in favour of the Old Water-Colour Society in the following year, becoming full member in 1811, but exhibited there little until 1825.

In the Henderson Bequest to the National Gallery in 1880 were included no fewer than twenty-three drawings by De Wint. A still larger number are in the Victoria and Albert Museum, yet up till 1914 not a single water-colour by him was to be found in the Print Room at the British Museum. This deficiency has been repaired, and from the two portfolios now enriching it we are permitted to reproduce for this article, and for the first time, some of the choicest and most characteristic examples. In the smaller of the two portfolios are one or two of the rare still-life pieces (bequeathed by the Rev. C. J. Sale), one of them an odd assemblage of baskets, pots and books with a red shawl thrown in. It is interesting and instructive to handle and examine these works at close quarters: to note the quality and grain of the paper, to scrutinise the tricks and devices of the technician. De Wint's washes are well and truly laid, with great breadth and decision in full strength of colour, on Old Creswick or Whatman's paper, fairly thick in substance. It is said that he used to soak the paper and work upon it while still damp; the crisp final touches and sharp accents being placed in when dry. There is a good deal of knife work in many of them. Occasionally they betray weaknesses. A besetting sin of the age

was the reverence paid to anything that savoured of "classicality"; and from this fault De Wint was not more free than his fellows. The so-called "sublime" in art is now at a discount—one of those bubbles that have long been pricked. Whenever De Wint was betrayed into attempting a "classical composition" (an attitude strongly encouraged by aristocratic patrons), he becomes weak and niggling, overwhelmed by a self-conscious sense of dignity. One of these elaborated drawings I have in mind is *Near Lowther Castle*, in which the undulating and picturesque Cumbrian scenery seemed to have encouraged romantic picture making. At the time I was acquainted with it, it was a cherished possession of Mr. Arthur Sanderson.

In the British Museum is an unfinished water-colour drawing of Crewe Hall. Behind the building, which occupies the middle distance, the tree-tops standing against the sky are dotted in with the point of a small, half-dry brush, and niggled to an incredible degree. Whether in the finished drawing De Wint intended to modify this in some way is not certain, but it was his practice to do little or no retouching. There is something of the miniaturist's handling about it. Compared with the largeness and usually splendidly controlled brush work of others, in which an intensity and richness as of velvet delight us, this lapse from grace is disconcerting. It suggests that at times De Wint's mind must have been capable



No III — HARVESTING. DOWNLAND SCENERY, ALTERNATING WITH FLAT COUNTRY: BY PETER DE WINT. BRITISH MUSEUM

of a temporary "throw-back" to his Dutch ancestry.

Peter De Wint was particularly fond of wide expanses of country—stretching from side to side and receding to vast horizons; panoramic views, whose parallels are only slightly broken by the undulations of low hills over which clouds drift and soar slowly upwards.

As an example of these panoramic landscapes see No. vi., in which a very wide stretch of country is taken in. The viewpoint is from high ground; hills rise again upon the left and in the extreme distance; the level meads seem to reach out in

thick buff-grey, of a roughish and semi-absorbent texture—a paper much affected at that date, especially by those who mixed white or body colour with their pigments.

Three of the larger drawings in the Print Room (in the Imperial portfolio) have cornfields as their foreground themes. These are water-colours of considerable importance (and all three were part of the bequest of the late Mr. George Salting). The first, *Penrhyn Castle*, No. v., depicts the rock-bound bay with the castle standing low and black against the valley through which the light pours. It is a

day of intermittent squalls, the sky is storm-tossed, a sudden gust blows the seagulls about and causes the shipping to heel to landward. Over the foreground, where harvesters are resting, the sun pours genial warmth. This work measures exactly $21\frac{5}{8}$ inches by $13\frac{1}{2}$ inches. The second drawing (untitled) is one of De Wint's favoured panoramic views, extending latitudinally—east to west, so to speak—more than four times its height. There is more actually going on in the foreground here; harvesters are carting the cut sheaves, brilliant touches of scarlet appear on the carrier and on men's waistcoats. Shirts flash



NO. IV.—CATTLE ON A BRIDGE; PROBABLY CUMBERLAND : BY PETER DE WINT BRITISH MUSEUM

endless parallels. Perhaps the scene is in Lincolnshire. There is a square-towered church and a red-roofed town below, from which smoke arises, though it is almost screened from view by the boldly suggested foreground trees. The structure of these is indicated by brown lines put in with a reed pen—the outline of the tree to the extreme left is merely roughed in with the point of a half-dry brush. It is a beautiful and boldly handled subject, set down with consummate mastery at full strength. A sense of immediacy pervades it; nothing could be more spontaneous. It is wrought on sugar-bag paper of

white in the sun, imparting liveliness and movement to the midday scene. The long river valley is overlooked by a tower perched upon a wood-swathed hillock which tells darkly beyond it (No. i.).

Mr. Salting's third drawing, No. iii., of a cornfield, likewise bears no title, but is still more full of vitality and interest. It is a design of sharply contrasting lights and shadows, of cold and warm tints alternating in longitudinal bands—a vast recession crossed by the slanting beams of the sun. The perspective of the cornfield is, by this means, and by its sensitive and accurate drawing, remarkably well conveyed,

and the earth has a firm and solid look. Strongly radiating lines find their point of focus in the cart to the left. All the whites are taken out with a sharp knife. Indigo-leadens storm clouds are responsible for the mass of shadow that lies heavily across the middle distance, barring us from the far-off downlands steeped in sunshine. It has the strength and pattern value of a Hiroshige print. Its measurements are $17\frac{1}{2}$ inches wide by $10\frac{3}{8}$ inches high.

The last of the four big drawings, No. viii., also untitled, was in the Sale Bequest. It depicts a stream flowing through a wood where cattle have come to drink. A tree has been sawn, and if it forms an inconvenient footbridge, at any rate it is a valuable incident in the composition. This itself is admirable, if a little more conventional than one likes to see in De Wint, but while the trees to the left are satisfactory as a whole, one feels a sad falling off in the mannered and unnatural wriggling of the branches overhanging the stream in the centre. This work is, I think, the least completely satisfactory of the four. The lights on the foam of the water are boldly chipped out with a knife. The whole picture savours, to some extent, of a drawing-master's show-piece. Its dimensions, which I have also taken, are $19\frac{1}{2}$ inches by 13 inches, and like the



NO. V.—PENRHYN CASTLE: SUNSHINE AND STORM : BY PETER DE WINT : BRITISH MUSEUM

three already described, appear to be on Whatman paper of moderately rough texture.

Lancaster Castle, here reproduced No. ii., is apparently painted on Whatman paper, the colour scheme being a symphony in indigo and yellow ochre. The foreground ridges were touched with blue and burnt sienna mixed, and added whilst



NO. VI.—VIEW OVER FLAT COUNTRY WITH TOWN IN DISTANCE : PETER DE WINT : BRITISH MUSEUM

wet, the drawing being held reversed upon a slant for a few moments to allow the washes to settle in an upright direction—this may be seen clearly in our reproduction. There is also in the smaller case a companionable little sketch of the *Observatory, Greenwich*, peering over the dark green trees which clothe the slope leading upwards to it. Hanging in the exhibition arranged at the Museum in commemoration of this year of homage to British art is another large drawing—also part of the legacy of the beneficent Mr. Salting—*The Village Pond*. It shows a group of farm buildings backed by a hillock in De Wint's characteristic broad manner—a fine piece of work, if a trifle rusty in colour.



NO. VII.—CATTLE DRINKING AT A WOODLAND STREAM BY PETER DE WINT . BRITISH MUSEUM

From the rich collection at the Victoria and Albert Museum, the authorities have chosen for their special display of English work the supreme *Potter Gate, Lincoln*, and a fine and broadly handled *Gloucester*, bequeathed by Mrs. H. H. Tatlock, the painter's granddaughter. The cathedral is seen across the water-meadows to the left. To the right is a tree-shadowed brook by which cattle are standing. Two views from *Gore Lane, Kensington*, in the same museum, are an extreme example of De Wint's preference for latitudinal lay-outs—perhaps a legacy from the old topographical manner of drawing. These two sketches, each about 5 inches by 14 inches, apparently fit together perfectly and form a fascinating record of a scene which was subsequently the site

of the Great Exhibition of 1862. The two churches visible in the distance—Holy Trinity, Brompton, and St. Luke's, Chelsea, both then recently built in the new Gothic manner—are still flourishing, or at least standing. They are seen in the pictures across a waste of land occupied by gravel pits, burning ash heaps, and trees.

Particularly was this great exponent of the English art enamoured of midland scenery. The country round about Lincoln, Nottingham, Staffordshire and along the Thames was a never-failing source of inspiration to him. His limpid and showery skies are such as the Englishman recognises in the customary and normal weather conditions of his

environment, those skies which caused old Fuseli to exclaim before one of Constable's pictures, "It is going to rain, bring me mein umbrella!" For the first time in painting we feel the breath of heaven, the pulse of the fleeting hour, the observance of all-pervading light. In the colour plate of *St. Donat's Castle, Glamorganshire*, which forms our frontispiece, we see De Wint at his grandest. The old buildings assume an ethereal splendour, bathed like the water in the golden dust of sunset, the shadows are rising from the woods to engulf them.

Could the approach of light be more serenely, more miraculously expressed? Our second colour plate is one of many views of Lincoln, doubtless worked up from sketches done on the spot.

To sum up, this Dutch-descended, English-born painter, by the simple truth of his utterance, when adding nothing to the plain unvarnished tale of the natural beauty of the scene before him, transmuted it by the quality of his art into poetry comparable with the lyrics of Wordsworth and Keats. Turner, the incomparable, excelled him, as he excelled all others, in invention and dramatic power, but the homelier portraiture of our country has never been more endearingly expressed than in the water-colours of honest and sincere Peter de Wint.

TURKEY WORK, BEECH AND JAPANNED CHAIRS

By R. W. SYMONDS

IN three previous articles, I traced the design of upholstered and caned couches, chairs and stools from the time of Charles II. to the reign of George I., when caned furniture went out of fashion. This article describes the Turkey work chair, which although contemporary with the furniture which has been already discussed, is in a class by itself for the reasons I give here.

The following petition, which mentions Turkey work chairs, is, I consider, of sufficient interest to quote in full. It discloses information concerning the chair-makers' craft in the seventeenth century, which was hitherto unsuspected. This petition, which is



NO. I.—OAK CHAIR IN TURKEY WORK : TEMP. CHARLES II.

in the Library of the British Museum, is, unfortunately, not dated. It was, without doubt, presented to Parliament during the reign of William III., as a reference to "His Majesties' Subjects" occurs in the third clause of the document. The conjectural date in the Museum Catalogue is 1698.

For the Encouragement of the Consumption of the Woollen Manufacture of this Kingdom, It is Humbly proposed to the Consideration of the Parliament, now Assembled, That a Clause be added to the Bill depending, for Encouragement of the Woollen Manufacture, to Prohibit the making and Vending of *Cane Chairs, Stools and Couches*, for the future. *And for Reasons ; are Humbly offered,*



NO. II.—TURKEY WORK FOR CHAIR BACK AND SEAT



NO. III.—CHAIR WITH BEECH FRAME, VARNISHED BLACK, COVERED IN TURKEY WORK FRINGED : CIRCA 1680-1700

I. THAT before the abovesaid *Chairs, Stools, and Couches*, were generally made and used; there were yearly made and Vended in this Kingdom above five thousand dozen of *Set-work*. (commonly called *Turkey-work Chairs*, though made in *England*;) above twenty thousand dozen of *Cloth, Serge, Perpetuanoes, Chamlets, Bays, Kersies, Norwich Chenils, and Kidderminster-Prints*, in the Cases and Coverings; whereof was spent above three thousand Packs of *Wool*; which *Wool* employs at least thirty thousand poor People.

II. To fit these up for sale there was expended, above Forty thousand pounds sterling of *Silk Fringe*, which *Silk* is the Product of our own *Cloth* Exported.

III. To perfect these for use, there was also expended great quantities of *Nuiles, Girt-web, Sack-cloth, Worsted Fringe, Flax, Hemp, Hair*, all of our own Growth and Manufacture; and worth many thousand of pounds, by which some thousands more of His Majesties Subjects gained their Subsistence.

IV. Great Quantities of these Chairs were Vended and sent yearly beyond the Seas.

But since Cane Chairs, Stools, and Couches, which generally the Frames are made of French Walnut, and the Seats of Indian Canes, are become so much in use; the Consumption of *Wool* the Growth of this Kingdom, *Silk* and *Russia Leather*, which is the Product of *Wool*, is greatly decreased; and above 50,000 of His Majesties Subjects formerly Employed in the Manufacture thereof, have lost their Employments, to the Ruine of them and there numerous Families.

Wherefore it is most humbly prayed, That such a Clause as is abovescribed, may be added to the Bill aforesaid. Nevertheless

all is submitted to the Wise determination of Both Houses of Parliament.

One point of interest in the petition is that it confirms the popularity of the cane chair. The very large number of seventeenth-century cane chairs that have survived suggests that they were made in considerable quantities, and the petition shows that this was actually the case. That the cane chair is described as being made of French walnut is additional evidence of the scarcity of English walnut in the seventeenth century. I dealt with this question at some length in an article on the subject of "Virginia Walnut Furniture," which appeared in the issue of *THE CONNOISSEUR* for July, 1932.

The mention of French walnut would seem to infer that Virginia walnut, which was imported from the American colonies and employed extensively by chair-makers in the reigns of George I. and II., was not used at this earlier date to any great extent. In support of this assumption, it may be noted that, in a list of importations into London under the dates of Michaelmas 1697-1698, there appears an item of 161 walnut boards at 3s. 6d. per plank which are scheduled as having been imported from Virginia and Maryland. The only other importation of walnut from Virginia and Maryland in this year is 54 planks of walnut valued at £16 5s. If Virginia walnut had been used extensively, at this date, a much larger quantity would surely have been imported into London in a single year.

Beech was much used for the making of couches, chairs, and stools from 1660 to 1700. It would appear from surviving examples that the use of beech in the making of these pieces was on the



NO. IV.—OAK FRAME STOOL, WITH TWIST TURNED RAILS AND LEGS, COVERED TURKEY WORK : CIRCA 1675-1700

wane at the turn of the century,* a date which coincides with the commencement of the use of French walnut by the English chair-maker. Owing to the scarcity of English walnut in the reign of Charles II., beech was first used as an alternative material, but gave way in the reign of William III. to French walnut, which, in turn, was replaced by Virginia walnut in the reign of George I.

In the seventeenth and eighteenth centuries, the question of material was always of vital importance to the craft of furniture making in England. Timber was much more expensive than labour, and as England produced few woods which were suitable for the making of furniture, the cabinet-makers and joiners were compelled to seek the most economic sources of supply from the Colonies and from foreign countries. The employment of different woods in English furniture was dictated, therefore, in most cases, not so much by a question of taste as by economic reasons. The construction of furniture was also influenced by the cost of timber, and this in turn affected design.

The mention in the petition of an annual production of 5,000 dozen of Turkey work chairs is exceptionally interesting because, previously, there was no evidence that this type of chair was produced in such large numbers. The chair with its seat and back covered with Turkey work similar to the examples illustrated (Nos. i., ii., iii. and iv.), has not survived in anything like the numbers of the cane chair. It is difficult to account for this present-day scarcity of the Turkey work chair compared with the cane chair, particularly as the woodwork



No. V.—COUCH WITH BEECH FRAME, VARNISHED BLACK, *CIRCA* 1700 THE CREWEL WORK IS MODERN

of the latter is in many cases of a more fragile construction. One possible solution is that many Turkey work chairs are extant without their original covering, which has been destroyed by moth and wear, and such examples are not, therefore, recognised to-day as Turkey work chairs. The fact that many of these chairs were exported may also account for their scarcity in England. There is, unfortunately, no record which shows to what countries they were sent. The American Colonies would appear to be the most probable market at this period, as it would seem unlikely that there was a demand for imported chairs in the majority of European countries. Until further information comes to light, I do not feel that it is possible to make a definite statement on this subject. It may have been that Turkey work was a speciality of the English upholsterer, and therefore chairs upholstered with it were in demand in foreign countries.

"Turkey work chairs" were the product of the upholsterer and not of the joiner, or chair-maker. In the Royal Household accounts no Turkey work chairs are mentioned in the bills of the joiners, but items relating to the supply of large quantities are included in those of the upholsterers. This may

* The exception to this was the use of beech for cheap chairs. It was also used for the back legs and the foundation to the veneered splat in walnut chairs, during the period of George I. and II.

help to explain one peculiarity of their design. Judging from extant examples, Turkey work chairs invariably have the low, horizontal, rectangular back, which, as I explained in my article in the February issue of *THE CONNOISSEUR*, was a feature of design dating from 1660 to 1672.

According to the Royal Household accounts, Turkey work chairs were supplied up to as late as 1740. If the Turkey work chair had followed the design of the contemporary chair, made by the joiner, it would have been made with a tall back, soon after 1672. Yet no Turkey work chair with such a back is recorded as having survived. It may be assumed, therefore, that Turkey work chairs were always made with the low back, the only variation in their design being the turning of the legs and in the disposition of the stretchers.

Perhaps an explanation for this is that the design of the low back became a standard one for all chairs covered with Turkey work. Another reason may be due to their being made by an upholsterer who was not influenced in the same way as regards chair design as a chair-maker. Turkey work chairs were undoubtedly used as dining chairs by the moderately well-to-do citizen, and their use in this way must have been fairly general, up to the reign of William III., when, owing to the increased popularity of the cane chair, the demand for upholstered furniture, as the petition shows, greatly decreased.

In the Royal Household accounts of the time of Charles II., numerous sets of Turkey work chairs are recorded as having been supplied to "the Playhouse," "For the Maids of Hon' Whitehall"; "the Officers of Guards"; the Henrietta and Merline Yachts; "the Lord High Chamberlain's Room near the Parliament Chamber";

"the Standing Wardrobe at Windsor"; and for "the Committee Room in the House of Commons."

The last references to Turkey work chairs in the accounts are dated 1734-1740, when Sarah Gilbert supplied a number of sets of these chairs for the State and Official apartments in the "House of Peers." Nearly all the entries for Turkey work chairs in the eighteenth century relate to purchases for the Houses of Parliament. It seems that this particular type of chair continued to be supplied for the State and Official Apartments at Westminster long after it had ceased to be fashionable—an early example of the conservative outlook of Government officials of the Hanoverian era!

The prices of Turkey work chairs in the Accounts appear to range from 10s. 6d. per chair in the early accounts, to 26s. per chair in the later. These chairs, therefore, were not cheap, as prices ruled then.

There is one aspect of couches, chairs, and stools which I did not mention in my three previous articles, and that is the treatment of the surface of the wood of these pieces, i.e. either by varnishing or polishing, or by ebonising, lacquering or gilding.

In the Royal Accounts of the time of Charles II., chairs are sometimes described as "varnished." In an account of Richard Price of the year 1673, he describes a set of chairs as being "of the china varnish." This would seem to imply that it was a new type of varnish made from resin or "gum lac," as it was termed in the seventeenth century, which was imported from China. In the accounts dating from the early eighteenth century, the term "polished" takes the place of "varnished." I think they were synonymous terms. The varnish used at this period was a resin varnish which was mixed with spirits of wine.



NO. VI.—BEECH CHAIR VARNISHED BLACK. CIRCA 1700
THIS CHAIR ORIGINALLY HAD A CANED PANEL BACK



No. VII.—CARVED ARM-CHAIR WITH SPLIT BANISTER BACK
JAPANNED BLACK WITH GOLD DECORATION : CIRCA 1690



No. VIII.—CHAIR OF BEECH WITH CARVED BACK AND GREAT
HEELS ORIGINALLY JAPANNED SCARLET : CIRCA 1690

After application, the spirit evaporated, leaving a thin film of resin on the surface of the wood. Numerous coats of this varnish were applied, the better the quality the greater the number of coats, and afterwards the surface of the varnish was polished with tripoly. This treatment resulted in a high polish. Furniture of a cheap grade was varnished only, and not polished afterwards.

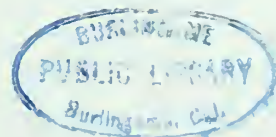
Thomas Roberts describes in an account under the date of March 8th, 1687, 8—"2 chairs . . . varnisht purple." This description would seem to imply that the chairs were of a purple colour. No examples which would answer to this description are extant, so far as I am aware. Another term used by Thomas Roberts was "black varnisht." The majority of beech furniture that has survived is stained or painted black, and this term probably refers to this treatment. An example of a couch with black beech legs and stretchers is illustrated

(No. v.). Sometimes beech chairs and stools were painted and grained to imitate walnut examples.

The beech chair which is illustrated (No. viii.) is a specially interesting example, as although now black, it was originally scarlet. The carving is silvered. That our ancestors loved colour is amply proved by the survival of this once silver and scarlet chair. Unquestionably, beech furniture, although nearly all extant examples are black, must in many cases have been treated with colours. The term "purple" may therefore have been used in connection with beech furniture.

The earliest mention I can find in the Royal Accounts of lacquering or "japanning," as it was termed in the seventeenth century, as applied to couches, chairs, and stools, is in the bill of John Podvine dated July, 1677. The item is :

"For varnishing and painting the stooles and foarmes after the Japan fashion, £5."



Again, in the year 1679, John Podvine, now spelt Paudevine, charges :

"For varnishing two great arme Chaires with fine greene Japan at 50^s a peice £5."

In the accounts of Thomas Roberts from about 1688 to the end of the century, he makes mention of couches, chairs, and stools which he describes as "Japanned black." These pieces had presumably a black ground on which was drawn a gold design similar to the chair and stool illustrated (Nos. vii. and ix.). In an account dated December 13th, 1692, he supplied :

"For Hampton Courte

"For 25 fine Cane chaires Japand blue and white and drawne on the backside £74.-0-0."

Thomas Roberts also supplied chairs which he describes as "Japand purple." No other colours of Japan work are mentioned in his accounts. It would appear, therefore, that the black japan with gold decoration was by far the most popular form of lacquering at this period. In Roberts' accounts in the eighteenth century there are less frequent references to japan work, and therefore so far as couches, chairs and stools were concerned, lacquering began to go out of favour.

Gilt couches, chairs and stools are but seldom referred to in the accounts of the joiners. This does not, however, suggest that gilding was not in favour at this period, but rather that it was carried out by gilders whose bills for some reason were not entered in the Royal Accounts. In support of this view, it may be pointed out that only two gilders' names are included in the Royal Household Accounts from the period 1660-1700, i.e. Philip Bromfield, whose bills date from 1661-1663, and John Pellettier, whose bills date from 1699-1702. John Paudevine, upholsterer, referred to previously as supplying lacquer chairs, also provided gilt chairs and stools. For example, under the date, June 13th, 1679, he charges £5 each "For gilding and varnishing two armed chaires" and "six stooles suitable at £4 a p." This furniture was "For her Mats: great Bedchamber at Whitehall."

Sometimes gilt furniture is described as "gilt with burnisht gold." Unquestionably, the best type of gilding was burnished, whereas the cheaper type

was varnished. Thomas Roberts, in an account dated November 1st, 1686, supplies :—

"For ye Clossett [Whitehall]

"For 4 Stooles Richly Carved with figures and gilt all over with gold 5^l £20.

For 2 Arm Chaires of ye same £14.

For a large Couch of the same Carved and gilt on Both sides wth a Cutt head board £10."

A noticeable feature of the gilt furniture referred to in the Royal Household Accounts is that it is considerably more expensive than walnut furniture. This must have been largely due to the relatively high cost of gold at this period. To reduce the cost, gilding was often executed in silver and afterwards varnished a gold tint. Many picture frames

and stands of lacquer cabinets which are now silver were originally gold—the varnishing having worn off has left the silver underneath.

The set of stools carved with figures mentioned above would appear to be similar to the fine stool illustrated (No. x.). This example, although coated with black paint, was originally gilt.

Unfortunately, much of the furniture in the seventeenth century which was gilt was treated in this way when it became shabby; that is the reason why a gilt couch, chair or stool dating from the seventeenth century is to-day the greatest rarity.

It became the fashion in the first half of the eighteenth century for the best type of walnut furniture to have the carved enrichment in gilt

and the plain parts in walnut.

In this walnut and gilt furniture the enrichment is usually confined to panels of gilt gesso work which decorate the splat, the front seat rail, or the knee of a cabriole leg. The ornamentation, which is in low relief, is carved in the gesso ground. This ground was made of a composition of whitening, which was applied in numerous coats until it was of a thickness of some three-sixteenths to a quarter of an inch. On this prepared surface, a design was carved in low relief and the gilding applied in the usual way. The background of the design was matted or tooled, and the parts in relief were burnished. The advantage of gesso work was that ornament in low relief could be far more easily produced when cut from a plaster ground than



NO. IX.—BEECH STOOL, JAPANNED BLACK : C. 1700

when carved from wood. This was especially so when the gesso work was employed in small panels as previously mentioned.

Suites of furniture were also made entirely of gesso, but the high percentage of destruction due to the fragile nature of gesso work has meant that few examples of couches, chairs and stools have survived, a single chair or stool being the only remaining specimen, perhaps, from a suite of furniture which once comprised twenty or more pieces.

Gilding was of two varieties, oil gilding and water gilding, the oil and water being the mediums by which the gold leaf was applied. Oil gilding was far the cheaper as, unlike water gilding, it did not require a specially prepared ground for its application. Oil gilding could be and was applied direct to wood, iron or any



No. X.—CARVED STOOL . . . CIRCA 1680 . . . IT WAS ORIGINALLY GILT



No. XI.—ARM-CHAIR "GILT WITH GOLD," IN ORIGINAL VELVET . . . CIRCA 1680

other substance. The oil, which was boiled linseed oil mixed with chrome, was the medium used to fix the gold leaf. In water gilding a specially prepared gesso ground had first to be provided : this ground was treated with gold size and the gold leaf was fixed to the surface after it had been moistened with water. The coat of gold size was applied to prevent suction of the whitening ground and to provide a proper surface for the fixing of the gold leaf. The preparation of the ground for water gilding greatly increased the cost of the operation. It may be added that water gilding possessed the additional asset as, unlike oil gilding, its surface could be burnished ; the fact of burnishing certain parts of the ornament and other details serving to impart a richer effect, and adding to its decorative value.

For the photographs of several examples which have been used to illustrate this article, I am indebted to the following : No. i., Francis P. Garvan, Esq. ; ii., Gill & Reigate, Ltd. ; iii., v., vii., Captain Denzil Cope ; iv., Gregory & Co. ; vi., M. Harris & Sons ; viii., Kunstindustrie Museum, Copenhagen ; ix., The Lord Plender, G.B.E., F.S.A. ; x., xi., The Lord Sackville, K.B.E., C.B., C.M.G.

POMANDERS

By EDWARD WENHAM



No. I. GOLD FILIGREE POMANDER
SIZE, 1½ IN. WIDE

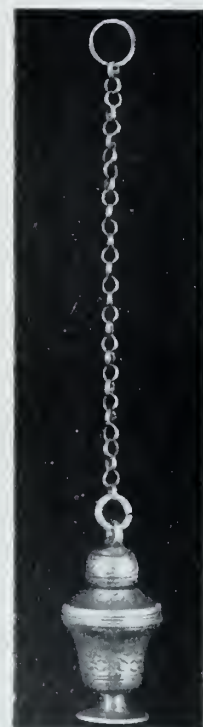
IN country houses, one frequently sees an orange with cloves pushed into the skin so closely together that it appears to be a dark brown ball. Its purpose is to bring a pleasant perfume to the atmosphere of a room, and though it may be regarded as a novelty by many in larger centres, actually it is in a slightly different form the pomander of centuries ago. In fact, this present-day "pomander" recalls that Wolsey commonly carried an orange "whereof the mete . . . was taken out and fylled uppe agayn with the part of a sponge wherein was vyneger and other confecions agaynst the pestylente ayers; to the which he most commonly smelt into . . . when he was pestered with many sewters."

The word appears in various forms pome-maunder, pom-maundre, pomaunder, pomander, pome(e)amber—and in

the last mentioned its derivation from the old French *pomme d'ambre* or *pome d'embre* (amber apple) is evident; the amber being ambergris, a waxy substance from a sperm whale which, when warmed slightly, gives out a pleasant perfume. It is, in fact, used largely in the manufacture of perfume at the present time. A ball perfumed with ambergris, civet, musk or other scent was carried in an open silver framework frequently set with jewels: a six-

teenth-century frame of this type being shown (No. xv.). This is of quite thin gold with wirework applied, and set with pearls; it was found in 1853, on the south side of the Thames, and is now in the Franks Bequest Room at the British Museum. Another, also in the British Museum, is a sixteenth-century Spanish perfume-ball set with emeralds (No. viii.); and that pomanders were richly elaborated and jewelled is evident from early inventories which record: "gold pomaunders with chains"; that Mary Tudor possessed "a pomander of golde wth a diall in y^t"; while Catherine Howard had one "wherein is a clocke." A fashionable type was a small box, more often than not of apple- or pear-shaped outline, divided into small compartments in which different perfumes in powder form were placed, several examples of these being illustrated here.

"Pomander" is still defined, in modern dictionaries, both as the perfume and mixture of perfumes that were made into a ball and carried in a perforated



No. II. CUP SHAPE WITH SCREW CAP
SIZE, 1½ IN. HIGH

bag or box, on the person, to guard against infection, and as a box for containing the perfume. And many references can be found, in Tudor literature, where the word is used sometimes to denote the perfume and, in other instances, the box.



No. III.—COMPONENT PARTS OF No. IV.: THE FOOT, CENTRE PILLAR AND SCREW TOP WITH SIX LOCULI SHOWING SLIDING COVERS, AND PIERCED DISC COVERING A PIECE OF SPONGE FOR LIQUID PERFUME PLACED IN THE DOMICAL FOOT

Francis Bacon speaks of the "use of pomander and knots of powders for drying of rheums, comforting of the heart, and provoking of sleep," while Ben Jonson, doubtless having in mind a dandy who carried a pomander, wrote in *Every-man out of his Humour*, "He walks all day hanged in pomander chains for penance."

Here we shall deal with pomander as the container of perfumes, and though it cannot be said a collection of these interesting little objects may be assembled quickly, the number which have survived is probably larger than is generally supposed. They were fashionable among ladies as far back as the late Plantagenet times, if not earlier, though any that are found to-day mostly date from after the late Tudor period; and there are a number of sixteenth-century portraits of women, in which a pomander (usually gold) is shown hanging by a chain from the girdle of the subject.

With few exceptions, however, any that make their appearance now are of silver, though we are able to include both a gold pomander and one of enamelled gold among those shown here. The gold example (No. iv.) is of the globular (apple) type formed of six segment-shaped compartments hinged below and held in place, when closed, by a circular cap with a screw that works in the top of the square pillar. The method by which the pomander is opened and closed is shown (No. iii.); this picture also illustrates the small sliding lids which cover the perfumes in the several compartments, the slides being incised with the names of the perfumes: ROCMARIN, MURRIE, AMBRA, MURTE, KLEE, LAVENDEL. The other two objects shown (No. iii.) are the domical foot of the pomander, with a fine screw by which it is fastened to the pillar; and the perforated disc that fits into the bottom of the

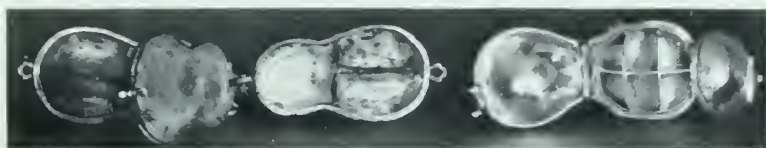


NO. IV.—A GLOBULAR POMANDER OF GOLD ENGRAVED (1½ IN. DIAMETER)
NO. V.—ONE OF THE LOCKET TYPE DECORATED ENAMEL FLOWERS (1½ IN.)
NO. VI.—A SKULL ENAMELED IVORY COLOUR ON GOLD (1½ IN. HIGH)

which is of silver with a silver-gilt cap and foot. The hexagonal pillar is engraved with scrollwork, and the sides of the segments with scrollwork flanking a single flower. The small knobs at the ends of the sliding covers serve as a means to pull out the covers and also to fit into the holes in the pillar to keep the six segments more firmly in place when the pomander is closed. The names of the perfumes incised on the sliding lids are, in this instance, ANNIS.B, AUGSTEIN.B, NAGELEN.B, MEIRAEN.B, KANNEEL.B, MUSKATEN.B, the "B," presumably, being an abbreviation for "BAISEM."

One of the several examples illustrated is a perfectly formed silver apple with two finely modelled leaves on a stem (No. xiv.). One side shows the impress of five upper and five lower teeth, doubtless intended to represent a "bite"; the other side being inscribed, in script, "A.D. 1628 From Man Came Woman—From Woman Came Sin—From Sin Came Death." We are tempted to suggest that this inscription was the thought of some embittered Stuart misanthrope who saw the association of the teeth marks in the apple with Mother Eve's "bite," and having removed the movable section of the silver apple and finding a death's-head inside, extended his apothegm to include death.

There is equally fine modelling with the death's-head (No. xiv.), a surgeon, who has examined it, describing it as anatomically perfect in every detail except the lower jaw, which was modelled



NO. VII.—THESE SHOW THE SMALL COMPARTMENTS FOR PERFUMES ENCLOSED IN (LEFT) THE LOCKET, NO. V, AND (RIGHT) THE SKULL, NO. VI



No. VIII.—A SPANISH 16TH-CENTURY PERFUME-BALL SET WITH EMERALDS

with a miniature picture of the Resurrection (No. xvi.). This is shown here considerably enlarged, because the details as they appear in the skull are almost invisible without the aid of a strong magnifying glass.

As may be seen from the illustration, the miniature shows The Christ (draped in purple) with a nimbus around the head, leading mortals to Heaven; a number of finely painted figures appearing at the left of the picture, while other, similarly small, figures are shown in what is possibly meant to be the Pit of Hell, in the foreground; the artist's intention may have been to represent the Good being lifted to Heaven, while the Bad remained in Purgatory. There are inscriptions, in black lettering, on the inside of the top and on the inside of the rim of the lower part, but all that is now decipherable is: *EVOLV; POST MORTEM VITA; and O ÆFAR . . .* as. This painting is doubtless of much later date than the death's-head itself, which is believed to be contemporary with the silver apple and to date from the first half of the seventeenth century.

Another, even smaller,

from that of an aged person, while the skull and upper jaw are those of a comparatively young person; and it is worth noting that the lower jaw is hinged. The top is ornamented by a wreath, while the inside of the top, which is hinged to make the skull into a box to hold the musk, or other perfumed ball, is painted

pomander of the same shape (No. vi.) is of enamelled gold, the colour and smoothness of the enamel so closely resembling that of ivory that, at first sight, this example may easily be mistaken for carved ivory. The skull is hinged to open vertically, the inside being fitted with



No. IX.—SILVER GLOBULAR POMANDER HAVING EIGHT LOCULI: PHOTO, ACTUAL SIZE



No. X.—A PENDANT POMANDER OF GOLD WIREWORK. No. XI.—ONE OF THE LOCKET TYPE ENAMELLED: PHOTO, ACTUAL SIZE

several minute tray-like compartments (No. vii.) for the different perfumes. Other small pomanders of the locket type, each fitted with the tray-like compartments, shown (Nos. v., xi. and xiii.), are enamelled and decorated with floral and other designs in colours. These were worn, by ladies, on a chain, in the same way as a modern ornament.

Smaller pomanders with a ring and chain for suspending them from the girdle or wearing by a chain around the neck were also made in many different forms. Some are pear-shaped (No. xvii.), while others resemble the outline of early drinking cups with covers

and have a screw-on finial covering a pierced disc (Nos. ii. and xvii.). Two shown here are of the globular type perforated (Nos. i. and x.); these are in two sections which open and shut on a centre screw, each section being used to hold perfumes, the treatment of the metal in achieving decorative piercing and filigree exhibiting unusually fine workmanship, in view of the small size of these pieces. Another form of pendant pomander (No. xii.) is reminiscent of some early flacons. This, too, has a screw-on top with a



No. XII.—SILVER FLAGON-SHAPED, AND, No. XIII, AN ENAMELLED LOCKET POMANDER: PHOTO, ACTUAL SIZE

hole in the finial for the chain-ring. One of the globular pomanders illustrated (No. ix.) has eight segments engraved, alternately, with foliated scrolls and medallions containing portraits of English kings and queens. The engraved portrait on the medallion, shown in the illustration, is that of Edward VI., the others being Mary, Elizabeth, and James I. The finial of the screw cap is, like all pomanders of this type, pierced with a hole for the silver or gold ring and chain by which it was suspended; and from the style of the applied decoration and other features, it is attributed to the early part of the seventeenth century.

In addition to the portable pomanders, examples are occasionally found which were intended for use on a table. Any



No. XV.—GOLD POMANDER SET WITH PEARLS : SIZE 1½ IN. DIAM.

for this purpose are markedly larger than those which were carried on the person, the one illustrated (No. xviii.) being some five inches high exclusive of the stand shown with it. The pomander is ovoid with six hinged segments which close against a hexagonal pillar and are held in place by the screw cap with a scroll finial surmounted by a griffin head. The outside of the pomander and of the compartments are engraved with flowers and foliated scrolls, while the sides of the pillar are engraved with scrolls and pear-fruit; the pomander being fixed to a tripod base supported by three scroll legs, between which are pierced swags of flowers and exotic birds. The separate stand is chased with shells and scrolls, and small blossoms, with the background cut away, are applied around each of the three points of the tripod, which is supported on three melon-shape feet. In the centre of the stand there is a coat of arms, now almost obliterated, enclosed by shells, scrolls, and a full-blown rose.

Probably the most simple form of pomander is the old English "amber-apple." This is about the size of a small orange, formed of a piece of wood



No. XIV. SILVER APPLE AND THE SKULL INTENDED TO HOLD THE PERFUME BALL : THE APPLE IS 2½ IN. DIAM., THE SKULL 1½ IN. HIGH

hollowed out and mounted with a silver cover and rim, the surface of the wood being ornamented with incised circles enclosing quatrefoils and sexfoils, or other early decorations. Frequently, too, these wooden "amber-apples" were inscribed with such exhortations as :

"O man consider thou must goe
When this short and brittle lyfe do end
To everlasting Joy or Payne or Woe
Pass well the time that God to thee do lend ;"
and similar solemn warnings.



No. XVI.—PHOTOGRAPHIC ENLARGEMENT OF MINIATURE PAINTING OF THE RESURRECTION IN SKULL (No. XIV.)



No. XVII.—TWO SILVER PEAR-SHAPED POMANDERS AND ONE OF THE CUP-SHAPED : EACH IS $1\frac{1}{2}$ IN. HIGH

After the Restoration, pomanders were gradually replaced by small bottle-shaped containers which were used to hold liquid scents, though most of these had a small compartment in the foot, for musk. And even though the earlier pomander of the apple, pear and other shapes disappeared after liquid perfumes became popular, the custom of carrying scent in silver boxes was continued by the later vinaigrettes. And like the pomanders, many of the vinaigrettes are fitted with a ring and chain, by which



No. XIX.—GLOBULAR POMANDER OPEN, SHOWING THE ENGRAVING ON THE PILLAR AND SIDES OF THE LOCULI

they were fastened to the chatelaines, so dear to the fashionable ladies of the Victorian era.

It is to be regretted that these miniature pieces of late eighteenth- and nineteenth-century silver-work have been largely overlooked by present-day collectors, because they exhibit unusually fine workmanship in the engraved designs which were applied to the outside of the boxes themselves, and even more in the pierced inner lids that were used to cover the piece of sponge which was saturated with some aromatic essence.



No. XVIII.—LARGER POMANDER ON THREE SCROLL LEGS WITH SEPARATE TRIPOD STAND ON POMEGRANATE FEET

For permission to illustrate the various examples shown, I am indebted to : The British Museum (viii. and xv.) ; Crichton Bros. (ix.) ; How of Edinburgh (xiv. and xvi.) ; Ralph Hyman (ii. and xvii.) ; S. N. Nyburg (i., iii., iv., v., vi., vii., x., xi., xii., xiii.) ; and S. J. Phillips (xviii. and xix.).



LINCOLN
In the collection of Arthur H. Gregson

PETER DE WINT.



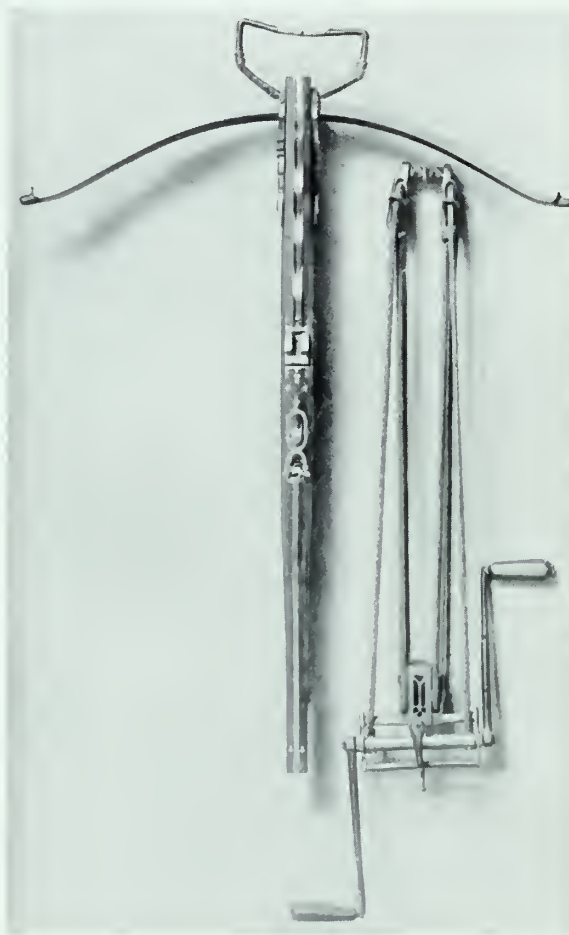
A CROSSBOW OF THE GOOD KING RENÉ

By JAMES G. MANN, F.S.A.

IF anyone should write a book on historical failures, he should not omit King René of Anjou, "le bon Roi." Their lives are often so much more varied and full of colour than the careers of the successful, and the lost opportunities and "might-have-beens" of history suggest an unending field for speculation on that score.

King René had to thank the misfortune of his birth and station for the succession of dazzling inheritances that befell him, but which were always contested by a claimant stronger than himself. In later life, he had the consolation of knowing that his little court at Aix-en-Provence enjoyed a special regard, for, there, something of the old spirit of chivalry and romance was kept alive in the closing years of the Middle Ages.

More than one writer has drawn a pleasant picture of this titular King of Jerusalem, the pattern of knighthood, living in reduced circumstances in the South of France and composing verses and philosophical romances. His *Livre de Cœur d'amour esprins* (No. iv.) is one of the treasures of the Hofbibliothek at Vienna by reason of its remarkable illustrations. They puzzle one by a curious sense of familiarity until one sees that the artist has realised in colour and



NO. 1.—A STEEL CROSSBOW AND WINDLASS (CIRCA 1500)
GIVEN BY LOUIS XII OF FRANCE TO THE ARCHDUKE
PHILIP : IN THE KUNSTHISTORISCHES MUSEUM AT VIENNA

romantic feeling what the English Pre-Raphaelites four centuries later attempted in their turn to achieve. Readers of *THE CONNOISSEUR* at the time of the French Exhibition may remember that it was suggested that the well-known picture at Glasgow, ascribed to Vander Goes, and more recently to the Maître de Moulins, represents not *St. Victor and a donor*, but *St. Maurice and King René himself*.

Recently there has come into the writer's possession a letter from King René (No. ii.), which is of interest, apart from its association, for its references to the manufacture of steel crossbows in the fifteenth century. This document was at one time in the possession of M. Feuillet de Conches when it was published by the Comte de Quatrebarbes in his edition of the *Oeuvres complètes du Roi René*, 1845 (Vol. I., p. 110), and more recently it formed part of the collection of the late

Dr. Albert Figdor, of Vienna. It was also cited by the Baron de Cosson in his monograph on the crossbow of Ulrich V. of Würtemberg in *Archæologia*, Vol. 53. But the Baron did not make it clear that King René's crossbow was of steel, since his context was concerned with bows of composite material. The letter is addressed to M. du Plessis, whom the

Monseigneur du Plessis en l'onneur des deux belles arbalestres d'armes
 manes d'armes. & pour ce aussi si depuis mesme temps si vous
 estes d'armes arbalestres & si vous grand plaisir a vous de
 Carbaliste. Je vous adrese si de ma part tout ma vie par
 vous grand plaisir & aussi si vous d'armes fin artillerie. Je
 vous envoie une de mes arbalestres. Laquelle vous d'effe-
 quella est faite de l'armes d'armes. abarillonner
 ne jamais ne vous apprendre aux choses de les faire
 telles. Et pour ce que est d'effe- faire & quelle
 tout plus long plus d'effe- de quoy elle est si melle-
 une arbalestre de son grand si fait d'effe- d'armes
 Je vous envoie une de mes d'armes si fait d'effe- d'armes
 & ne l'adrese d'armes d'effe- d'armes / car vous
 ne l'adrese pour de l'effe- / ne l'adrese pour de l'effe-
 ne l'adrese de si belle d'armes / ne l'adrese d'effe-
 Je me semble si fait d'effe- si vous d'armes si fait
 Je vous envoie une de mes d'armes / mais de l'effe- d'armes si fait
 Je vous envoie une de mes d'armes. Et adieu. Je vous envoie
 pour si fait d'effe- si fait d'effe- pour d'effe- car de vous
 d'effe- si vous d'effe- pour d'effe- d'armes fin
 autres d'armes & pour d'effe- d'armes / car vous
 vous d'effe- Et si fait d'effe- & d'effe- d'armes
 pour d'armes

Comte de Quatrebarbes identified as a Secretary to King Louis XI. But there were two others of that name in René's acquaintance. One of these, Jacques du Plessis, Seigneur de la Bourgoynère, obtained René's permission to build a castle on his land, and the other, Antoine du Plessis, was one of the first knights of René's chivalric Order of the Crescent.

The following is a translation of the text :—

" M. du Plesseys,

In acknowledging the two fine crossbows which you have given me, and especially as I have since learned that you are yourself a very good shot and enjoy shooting with the crossbow, I should like you to know that I too have all my life derived much pleasure from this sport. So I think you would be interested to see how I am equipped in this respect, and I am accordingly sending you one of my own crossbows, which was made by a Saracen at Barcelona, who will never let any Christian know the method by which he makes them. You will see that it is of a curious fashion and has a remarkably long range in proportion to its small size, which no other crossbow can achieve in the hands of any one living. In fact you will never find another like it. Nor have I ever (*jamais jour de ma vie*) seen one so beautifully made and so effective. I think that possibly the bolt (*traict*) which I am sending you may be too heavy for it, but my reason for sending it is only that you may see what kind of thing it is.

Farewell, and if there is anything which I can do for you, you must let me know, for I pledge you my word that you above all others shall not ask of me in vain. And for this, put me to the proof whenever you wish.

Written at Mesnages

this Wednesday the 27th of April

RENÉ."

After this, one is not surprised to find mentioned in the inventory of King René's goods at his castle



*Les delfins en croches rendent souvent la vie
à ceux qui en ont besoin et lui dit en cette manière :*

Ou cœur qui m'écrit ces
Seigneur à l'auoir les cas
Pourquoy ces croches sont rey
Aussi m'ont et ne s'ouler

No. III.—CŒUR VISITING THE CHAMBER OF CURIOSITIES. MINIATURE FROM A COPY OF RENÉ'S *LIVRE DE CŒUR D'AMOUR ESPRINS*, LATE FIFTEENTH CENTURY : IN THE BIBLIOTHEQUE NATIONALE, PARIS

of Angers in 1471 :
" *Item une herba-
laistre de Cathelongne
garnie de criq*"; and
" *Item une autre
petite herba-laistre de
Cathelongne garnie
de petites tillolles.*"

Barcelona is the capital of Catalonia, and was at that time in the hands of René's rival, Alfonso of Aragon, who had ousted him from the kingdom of Naples. The late Count Valencia de Don Juan noted, in the archives of the crown of Aragon, a document of 1419, in which Alfonso V. spoke of steel crossbows made by one Juan Roquetas, of Gerona (near Barcelona), which were so small that they could be hidden in the sleeve, and would kill a man without his knowing whence the shot came—apparently

forerunners of the American derringer.

The crossbow had on more than one occasion been forbidden to Christians by the mediæval Popes as a cruel weapon, unfit for use except by or against Infidels. These edicts do not seem to have had much effect (for references to the use of crossbows persist throughout the Middle Ages), but it is interesting to note how often they are connected with Infidels in their manufacture.

The death of Richard Cœur-de-Lion from a crossbow-shot from the battlements of Chaluz must have given this deadly weapon a sinister notoriety. Six years later one finds that the Constable of Northampton had received orders to retain Peter the Saracen, maker of crossbows, and another with him, for the king's service, and to allow him 9d. a day; while as late as 1547 one finds an entry in

the Tower inventory of "100 Turgy bows of steel."

King René's letter says nothing of the manner by which the bows made by the Saracen of Barcelona were spanned. The two Catalan crossbows in the inventory of the Castle of Angers are described as spanned by a ratchet (*criq*) and by a windlass (*tignolles*, i.e., pulleys) respectively (No. i.). It is unlikely that a steel crossbow, even a very small one, with so great a range could be bent by hand with a belt-hook.

René's Catalan bows were not the only ones of which we have record. As one might expect, there are numerous references to more ordinary specimens in his accounts. Thus, on October 26th, 1465, he ordered Thomas Cornier, crossbow-maker, dwelling in the Halles at Angiers "to furnish six crossbows of steel, each with 18 arrows, complete with tillers (*arbriers*), cords and ready to shoot, at the price of 18 *escus d'or*." One notes too that he kept his steel crossbows cased in leather, for there is mention of "*une couverture d'arbalestre d'acier et de l'arbrier de cuir*

noir," while on June 14th, 1451, he paid Thomassin de Baigneux, his armourer, 10 *escus* for polishing (*pour avoir fourbi*) his crossbows, which probably included restringing and putting them in order. And on the death of his first wife, Isabella, he adopted, as one of his numerous badges, the symbol of a bow with broken string, and the motto "*Arco per lentare, piaga non sana*."

King René presumably acquired his Saracenic crossbow for sport. He was a great over of the chase, and shared this passion with his second wife, Jeanne de Laval. To please her he is said to have fenced in a vast park near St. Rémi, in Provence, and to have exchanged the rich barony of Aubagne for the unfertile lands of Saint Cannat, where game was more abundant. He entertained up to the end, for we find recorded in his accounts for the last year of his life "Item, on November 3rd (1479), one of the pages of My Lord of Loraine and another of My Lord of Calabria (René's nephew) and another of My Lord the Bastard, came to Gardane to hunt



NO. IV.—DESIR SEEKING HELP FROM HONNEUR TO RESCUE CŒUR
OF THE LIVRE DE CŒUR D'AMOUR ESPRINS (CIRCA 1475)

FROM THE ILLUSTRATED MANUSCRIPT
IN THE STATE LIBRARY AT VIENNA



Cy aps deulc cōment on puet atcoir les archiers yfnaue aux bestes.

NO. V.—STAG-HUNTING WITH THE CROSSBOW. FROM THE *LIVRE DE CHASSE* OF GASTON PHOEBUS, COMTE DE FOIX, EARLY 15TH CENTURY. IN THE BIBLIOTHEQUE NATIONALE, PARIS

another version of his *Livre de Cœur d'amour espris* at Paris, which includes an illustration of the Chamber of Curiosities which he described in his account of the imaginary Castle of Delight (No. iii.). Here Cœur was shown the basket in which Virgil was suspended (according to the mediæval legend of Virgil and the Courtesan), the scissors with which Delilah cut off the locks of Samson, the bridle and saddle with which Aristotle was broken in by his wife. It gives an early picture of one of those quaint cabinets of historical or sociological rarities, from which our great museums and galleries have evolved to-day.

The widespread tradition that René was an enlightened patron of painting and sculpture has recently been brusquely scouted by M. Dimier with the statement that René "*avait peu de goût et point d'argent.*"

rabbits (*conies*), with ferrets and with the crossbow, and to shoot partridges with retrievers (*au chien couchant*). These stayed one day and two nights at my expense, they and their dogs, being well looked after and accommodated and their dogs also . . ."

In his youth René had been prominent at the French court as a leader of the party which had supported the vigorous war policy of Joan of Arc. But the contested legacies of the Kingdom of Naples and Sicily from Queen Joanna II., and of the Duchy of Lorraine from his father-in-law, soon involved him in lengthy wars on his own account.

Eventually he abandoned his claim to Naples and handed over his interests in Lorraine to his nephew Charles. Then dispossessed of Anjou by Louis XI. he retired to his estates in Provence, where he cultivated the arts of peace. He founded a short-lived order of chivalry, known as the *Chevaliers du Croissant*, and wrote the *Traité d'un Tournoi*, which ensured him a place in the esteem of all students of armour by reason of its careful and detailed account of the procedure and equipment of the fifteenth-century tournament. It was for long believed that the charming illustrations were by his own hand. There is

It is a little unfair at this stage to deny the king good taste, for his collections have been irretrievably scattered, but his accounts show that he delighted in commissioning and acquiring works of art when he could afford them, and the inventories of his castles make very interesting reading. Unhappily there is ample evidence that in his later years he was pressed for money. One finds that he was even compelled to pawn his crossbows, and one wonders whether M. du Plessis' gift was among them. There is an entry in his accounts under June 11th, 1478, "*En outre ce, baille au dit Dejoy, par le commandement de monseigneur pour desengaiger son arbalestre et son épée*" and similar entries of redemption appear under August 3rd and December 29th of the same year. During these last ten years, the world was dark with war. René's only son was killed at Barcelona when prosecuting, in his turn, a claim to the lost kingdom of Catalonia. His young grandson, Edward Plantagenet, who might have become King of England, came to a tragic end on the field of Tewkesbury, and the widowed Queen Margaret found an asylum on her father's diminished estates. during the last years of his life which closed, at Aix, at the age of 72.

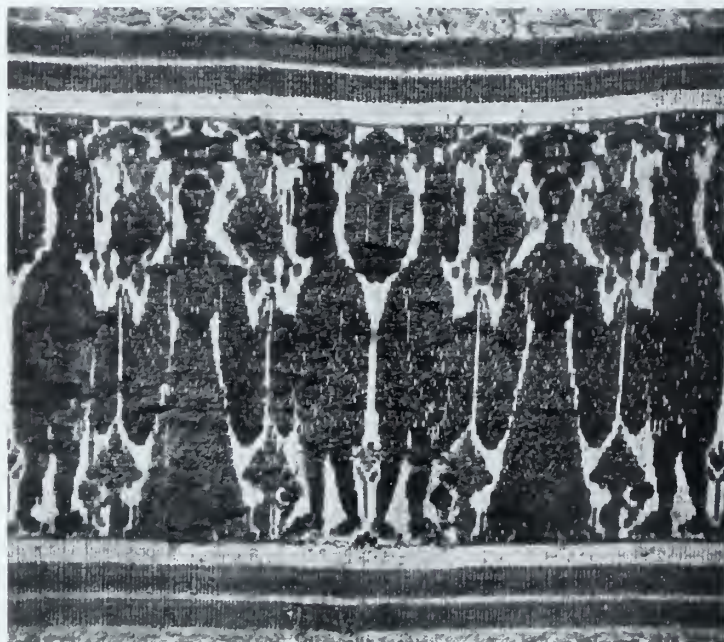
WOVEN FABRICS OF UMBRIA

By PROFESSOR MARIANO ROCCHI

IT is my good fortune to own one of the rarest and most complete collections of early Umbrian fabrics, which have been dealt with previously by several writers and scholars. Among the latter are the celebrated French palæographer, Prof. Emilio Soldi-Colbert de Beaulieu, and Prof. Walter Bombe, of Berlin, Prof. Alfredo Melani, and Mme. Isabella Errera, who also gave a lecture on this subject at the Brussels Archæological Society in January, 1906.

These Umbrian fabrics helped not only the development of textile art in particular, but all decorative art. Owing to the fineness of the materials, and the practical use for which they were intended, they were widely distributed in Italy and abroad for sacred and domestic purposes. Proof of this is to be found by studying the many celebrated pictures in which these textures appear.

In 1878, I noted that the table-cover in Leonardo da Vinci's *Last Supper*, in the Convent of Santa Maria delle Grazie, at Milan, was of Perugian manufacture. Having obtained permission to examine this detail, which up to that time had passed unobserved, Profs. Bertini and Cavenaghi, after lively discussion, admitted that my statement was correct. This discovery increased my desire not only to study the history of those ancient textiles, but also to find out the masters who had reproduced them in their works.



FABRIC REPRESENTING RIVALS FOR THE HEART OF A QUEEN : 1350

In this way, since 1878 up to the present time, I have found that about 126 artists availed themselves of this decorative element for their pictures between the years 1300 and about 1650.

Giotto, in his painting of *Marriage Feast of Cana* at Padua, covered the table with a Perugian cloth; the same textures also appear in many of the paintings in the Basilica of S. Francesco at Assisi. The altar cloths in Simone

Martini and Pietro Lorenzetti's paintings at Siena were of this material; at Florence, Ghirlandaio's sanctuary is adorned with it; Giovanni Antonio Bazzi has often draped his figures with these stuffs, and shows them again on a man's head in one of his pictures in the Carrara Gallery at Bergamo. Pinturicchio went further, and, in his *Return of Ulysses to Penelope*, now in the National Gallery, he reproduced the loom as well. Fra Filippo Lippi often reproduced these fabrics in his paintings, a strip of which is also to be seen in the dish bearing the head of the Baptist in the picture at Prato. They were introduced in numerous other paintings, a list of which is given on page 275 of this issue.

From the considerable number of masters who have reproduced these stuffs as ornaments in their paintings, we may assume that many artists must have prepared the designs for these fabrics. Their manufacture was chiefly developed during the age of Romanic Art, but, unfortunately, specimens of



A DANCE AMONG TREES, WITH INSCRIPTIONS IN BOTH BORDERS : 1400

that epoch are very rare, and the few existing ones are jealously guarded in holy places, as for example, in the Treasure of the Sancta Sanctorum.

In some list of mediæval confraternities, I have come across notes describing, in detail, the decorative *motifs* of linens and of sacred and profane mottoes woven in blue thread. In Bishop Ridolfi's Testament, dated 915, mention is made of two small covers with sacred emblems, and with the Lamb bearing the Banner, woven in the blue border.

When Roman art began to wane, this art was in the ascendant and developed rapidly. Among the first *motifs* used with woven fabrics for church use was the Lamb with uplifted hoof which terminated in the Cross. The primitive specimens of this Perugian textile art are heavily ornamented with geometrical designs taken from Solomon's knot, and, in their rapid development, they soon attained

some of the northern Gothic, yet always preserving their own traditional symbols. From the time of Tamerlane up to 1402, all the countries of the Great Wall of China and of the Ganges up to the Mediterranean favoured the products of this industry, which at first bore a Saracen impress in the treatment of the animals ; later, in a finer form, they were adapted to correspond with the Italian style.

The ornamental *motifs* of these thirteenth-century materials are often of Persian and Chinese origin, and it is not a rare thing to come across a figure, perhaps a priest raising the cross, riding an animal drinking at the Fountain of Life—the symbol of religious thirst and inspired by a Chinese representation. One of the very early, and rarer, specimens, shows a perfect reproduction of a sepulchral urn found in a tomb near Perugia, and which is now preserved in the Etruscan Museum of the Perugia University. This specimen represents the *Fight of Pyrrhus*, and there are two inscriptions on it, one in Gothic and the other in Latin, and below there is a bas-relief border representing the fight of the unicorn against the sea-horse, symbolising, perhaps, sin besetting innocence. Both by its rarity and its art, this unique fabric is one of the most valuable : and for the same reasons, so also is one of harpies, and another with a dance of centaurs wrestling with a falcon.

There is a large *portière* with three rows of falconers on horseback with the Gothic inscription repeating the word *amore* (love) ; this surely must

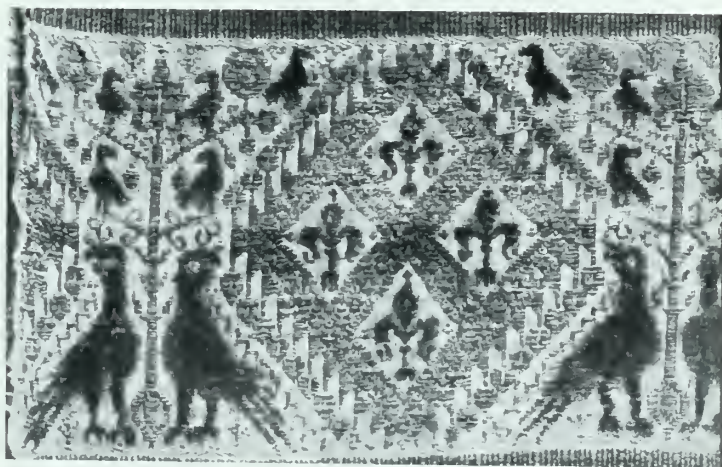
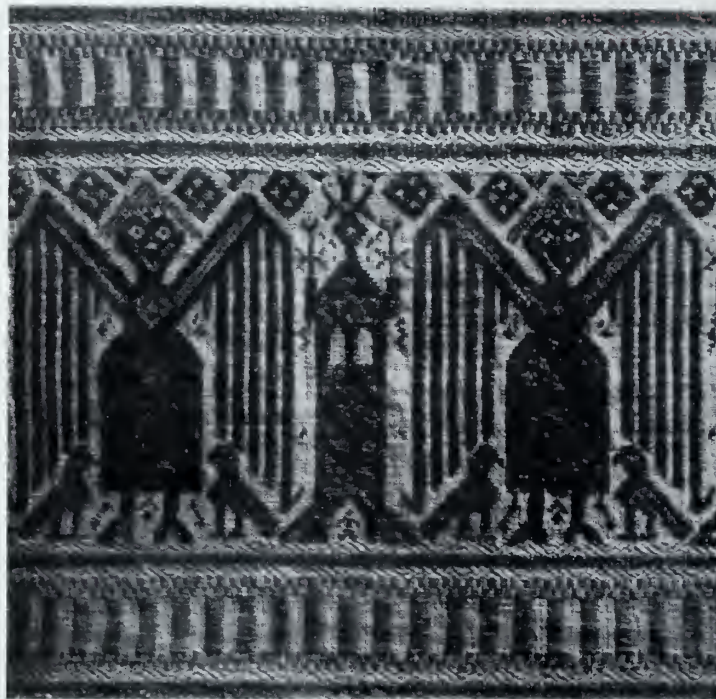


TABLE CENTRE WITH BIRDS, TREES AND FLORENTINE LILIES · CIRCA 1450

have been a wedding gift. Others bear names of "Julia Bella," "Anna Emma," "Bella Laura," and yet another bearing the motto *Ardo d'amore* (I burn with love). Another with the word *Sirena* (Siren), represents a queen between two knights, and, above, a heart pierced by a dagger and dropping blood. Again, there is one with the motto *Maria Alta*, which scholars wish to interpret as *Madonna del Cielo* (Queen of Heaven); one more specimen bears three letters *A.V.M.*, with which Indians signify the sacred word of life. I was astonished to note that, in that sign, not only the initials of the name of Mary, which came into use after it had been taken to India by the Jesuit missionaries, but also that it occurs in a similar form with the usual magic colours of red and blue, and with the signification of *Olin*, otherwise movement, in Aztec religious codices in Mexico.

Another interesting specimen, both for the subject represented and its primitive and original manufacture, shows a priest holding up the Cross and trampling on the Dragon, causing it to spit out a tricuspid flower which, according to Prof. C. Pascal, is the emblem of blasphemy and heresy. This figuration is also repeated by fifteenth- and sixteenth-century artists when representing a person possessed by a devil, which, on being exorcised by the priest, is escaping out of the victim's mouth.

It was in 1884 that being requested by my late friend, Prof. Calandra, and by the Count de Sambuy, I exhibited for the first time a few specimens of these rare materials in the mediæval castle at the



THE HARPIES : A VIGOROUS AND FINELY FORMALISED DESIGN : CIRCA 1300

Turin exhibition. In that year, I lent three pieces from my collection to cover the table of that castle and these stuffs then received recognition, whereas for a whole century they had been forgotten and despised. In fact, in a small Umbrian village, I once found a little servant maid cleaning the oil lamps with one of these precious cloths, which I immediately bought and keep as a souvenir of the adventure.

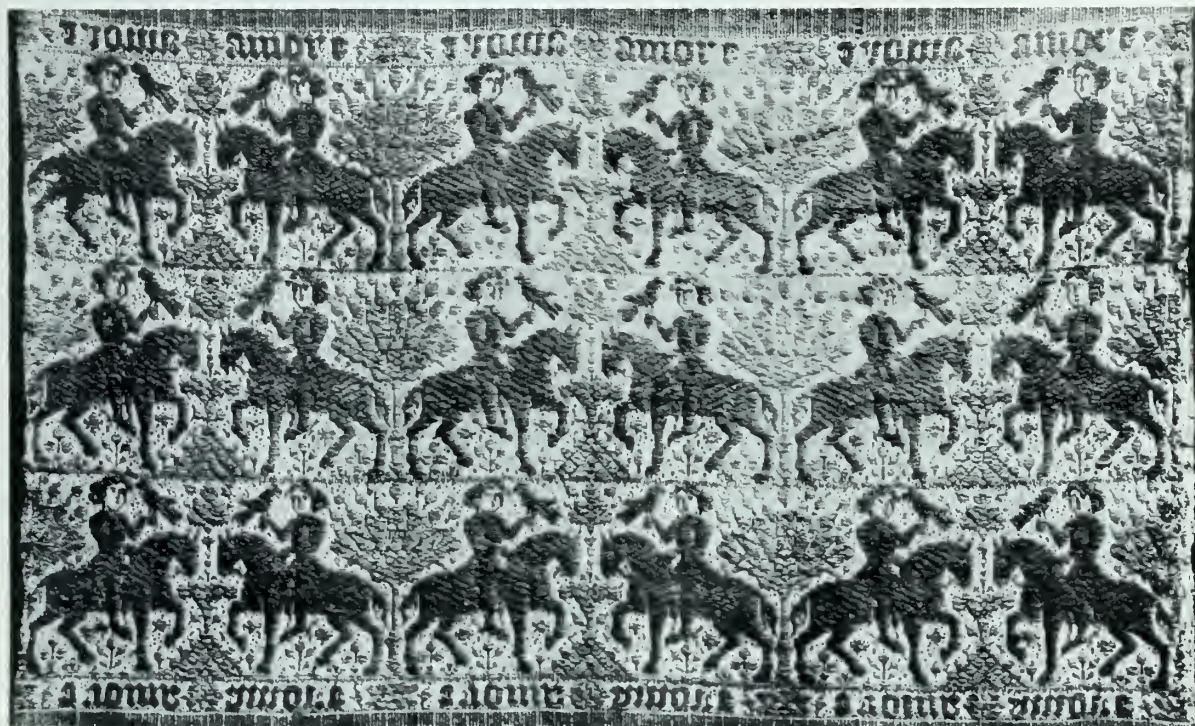
The result of my researches proves that about the year 1380 a brotherhood of weavers who manufactured these linens, bed-spreads, curtains, etc., designed in blue, was formed in Perugia. This fact shows that such an industry already existed, though not then in corporate form. Among the State Archives at Florence, in 1911, I found from the protocol of Ser Lapo Gianni, the notary poet and friend of Dante, a document referring to Giotto's private life and the history of weaving. In this it is recorded that in 1312 Giotto had rented to a Messer Rubino Giliotti, of S. Frediano, the family loom, upon which he, too, perhaps, had worked as a lad.



WOMEN RIDING GRYPHONS : A SYMBOLIC DESIGN SHOWING PERSIAN INFLUENCE : 1450

From this entry it might be assumed that the weaver's son, on becoming a famous artist, hired out his father's loom, and it is therefore natural, finding those stuffs reproduced in his paintings at Padua, to suppose that, though he did not weave the fabrics, he certainly made designs which he afterwards reproduced in his pictures. We must also remember that the building of Santa Maria Novella, initiated by Aldobrandino Cavalcanti, after the designs of Friars Sesto and Ristoro, was a centre of the textile art and painting at that time.

and legendary symbols. These are yet little understood except by those scholars who have devoted time to discovering their original import: but there is both romance and poetry in the different symbols which may be to a large extent an outgrowth of the picture language used by primitive peoples. The significance and some of the traditional history of the symbolic characters in the decorative compositions of the Umbrian fabrics will be dealt with in a later article. Meanwhile several of them are shown here and will be referred to at greater length



LARGE PORTIÈRE WITH THREE ROWS OF FALCONERS ON HORSEBACK

THE GOTHIC INSCRIPTION REPEATS THE WORD *AMORE*

Another interesting document in the Archives of the Guild of Merchants at Perugia reads:—

“Pietro d'Agnolo di Marino da Civitella d'Arno, & Ippolito di Ser Guerriero being past-masters, must have four small barrels of our new wine every vintage, and which shall last up to the third generation in the male line: as appears in the books of contracts of this confraternity according to the decision of the meeting of the 14th of August 1402 with the obligation of appointing five masters a year for the weaving of linen cloths designed and with bird pattern, in blue: as appears by the contract drawn up by Ser Guerriero, our notary.”

This shows clearly the importance with which this industry was regarded, and a study of any number of examples of these fabrics reveals a wealth of minute details in the composition of the decoration and distinctly unique adaptations of various animals

later. It may be well to note that some of the designs appearing in the present illustrations are manifestly conventionalised adaptations of the legendary symbols, while others again introduce them as part of a more sophisticated decoration.

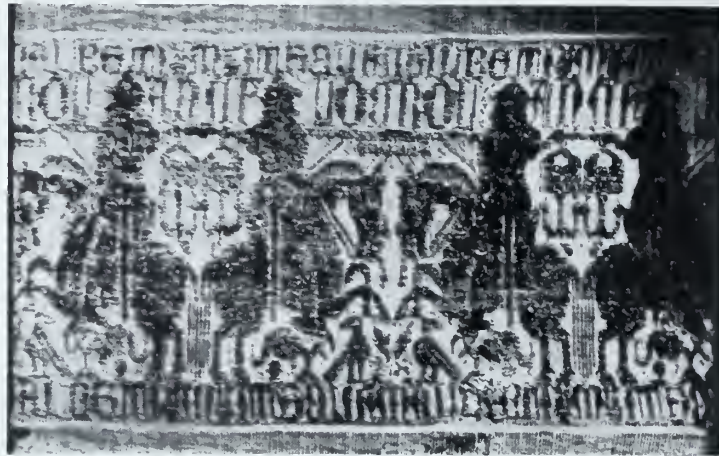
It is difficult to realise nowadays with what care the weaving of materials for the ornamentation of princely abodes was developed, and to know exactly how many celebrated artists collaborated to create the designs of these. One can obtain a vague idea of this when visiting the Schifanoia Palace at Ferrara, where one of the many beautiful paintings by Francesco Cossa represents a group of women working intently at the loom.

Although in Italy weaving is a very flourishing

industry, an accurate history of its origin is missing. From this fact, doubts and queries arise on the part of collectors when dealing with names to be given to fabrics cited in ancient inventories, such as: Ciambellotti, Baldracchini, Altibassi, Zetanini. It is not yet certain to what purpose these textures, veils, or fabrics

were destined, nor in which factories they were woven, since in inventories, or in descriptions of wedding *trousseaux*, they are mentioned without specifying their actual use. Our study, therefore, has been attempted as an historical research on Italian antique woven fabrics, and more particularly on those of Umbrian manufacture, which form a considerable part in quantity and in artistic beauty.

This artistic impress is to be seen in all materials

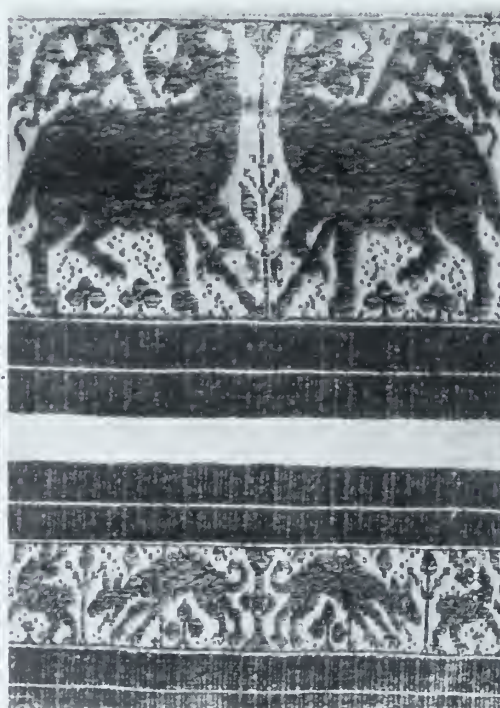


KNIGHTS AT A TOURNAMENT, WITH INSCRIPTION IN GOTHIC LETTERS: 1400

destined for the most various uses: table-linen, curtains, cushions, table-centres, head shawls, even swaddling-bands, and, in spite of the many attempts and imitations, the beauty and perfection of the originals has never been attained. How these artistic sources were enriched at the fountain head may be gathered from the

following. Searching through the archives, I discovered an original document which testifies that goldsmiths were also sculptors and did not disdain to direct the weaving industry. The document says:—

“Rosso, author of the bronze basin of the fountain of Perugia made by Giovanni and Nicolo Pisani di Ugolino di Bieri, goldsmiths, who also executed the reliquary of the corporal of Orvieto in 1338. Rosso and Ugolino di Bieri each received twelve florins for having directed eight bales of linen with knights and ladies and twenty small cloths”



EAGLES, LIONS AND STAGS : THE PASCHAL LAMB, WOLF AND LAMB BORDER : THE WOLF AND THE GRAPES

THE DE PASS POTTERY IN THE FITZWILLIAM MUSEUM

By BERNARD RACKHAM

BY the bequest of the late Dr. J. W. L. Glaisher, the Fitzwilliam Museum took its place a few years ago amongst the leading public collections of pottery in England, even, it might be claimed, in the world. This splendid gift to

of the early maiolica in Gothic style associated especially with the finds made some twenty-five years ago at Orvieto. The class is characterised by painting in manganese purple and copper green over an enamel of which the greyish-white tone is



No. I.—BOWL, ITALIAN MAIOLICA, 14TH OR 15TH CENTURY



No. II.—JUG, ITALIAN SGRAFFITO WARE, LATE 15TH CENTURY

the University of Cambridge has been followed by several other benefactions in the same class of applied art; amongst these the most recent, and one of the most important, is the gift of Mr. Alfred A. de Pass, in memory of his son Crispin, of Trinity Hall, who fell in the war, in 1918. This gift comprises works of art of several kinds, including specimens of pottery which are a notable enrichment to the ceramic collections of the Museum in various branches.

To the small but distinguished exhibits of Italian maiolica and kindred wares assembled from the Marlay, Glaisher and Leverton Harris Bequests, Mr. de Pass has now added seven specimens covering a wide range of type. The earliest is an example

due to the relatively small proportion of tin in its composition; the enamel is generally applied only to the upper or outer side of the vessel, the under side or interior (as the case may be) being covered with a cheaper, transparent, honey-coloured lead glaze. The specimen given by Mr. de Pass to the Fitzwilliam Museum is a large bowl (No. i.) of a form derived from Persia, with small flat centre and sides first flaring widely outwards and then, about an inch below the rim, turning abruptly to the perpendicular. Inside, it is painted with a figure of a woman wearing a crown and holding a ewer in one hand, flanked by two antelopes and foliage of pronouncedly Gothic type; the background is filled in with the cross-hatching characteristic





NO. III.—PLATE, ITALIAN MAIOLICA : HUNTING THE CALYDONIAN BOAR
BY FRANCESCO XANTO, URBINO : EARLY WORK, DATING ABOUT 1530

of these early wares. The place of origin of this bowl cannot be stated with certainty, though it is probable that it came from Orvieto; it may be dated late in the fourteenth or about the beginning of the fifteenth century.

Next in order of date to this early maiolica bowl comes a jug (No. ii.) of the lead-glazed ware with *sggraffito* decoration made in several towns of Northern Italy, especially north of the Apennines. This ware differs from true maiolica in being covered not with an opaque tin glaze or enamel, but with a transparent lead glaze, generally of yellowish cast, over a coating of white clay slip through which the design is scratched so that the underlying red or buff body is disclosed in dark lines, touches of pigment being generally added in places to enhance the effect. The jug in the De Pass gift is a remarkably vigorous example of this class of ware; its date, about the end of the fifteenth century, is indicated by the manner of dressing the hair, arranged so as to leave bare the brows, of the lady whose bust in profile, enclosed by a

formal wreath of leaves, occupies the front. The incised drawing is sparingly coloured with green and amber-yellow. The jug has been attributed to Mantua, but it closely resembles a jug in the Museo Civico at Padua considered by Prof. Andrea Moschetti, the Director of the Museum, to have been at one of the Paduan potteries which are known to have produced *sggraffito* wares of this kind. The jug was formerly in the Murray Marks Collection.

The remaining specimens of Italian maiolica in Mr. de Pass's gift belong to the sixteenth century. A Deruta dish of the polychrome class may be attributed to the anonymous painter whose initials DS are inscribed on the back of a plate dated 1539, with lovers sitting by the sea, in the Victoria and Albert Museum. The Cambridge dish, which has a fluted rim, is painted in blue, green, yellow and orange with the bust of a lady; her name, . . . NCENTIA B[ELLA], partly obliterated by restoration, is written on a scroll. A similar theme is the subject of the decoration of a small bowl from



NO. IV.—PLATE, ITALIAN MAIOLICA : THE CONTEST OF APOLLO AND PAN
ANOTHER EARLY WORK OF FRANCESCO XANTO, URBINO : ABOUT 1530

Castel Durante, also at one time in the Murray Marks Collection, as part of which it was exhibited at South Kensington. It is of the deep saucer-shaped form with rounded sides used somewhat earlier at Castel Durante by the potter Giovanni Maria and perhaps peculiar to this place. In the middle is a portrait with the name IVLIA B[ELLA], in greenish-grey and orange on a blue ground; round the sides are "trophies" of the characteristic Durantine type in *grisaille*. The bowl may be dated about the middle of the sixteenth century.

Of greater interest are three fine pieces of Urbino ware. Two of these are plates (Nos. iii. and iv.) from a service, now distributed in various collections, painted by Francesco Xanto Avelli da Rovigo (to quote his name in full) and distinguished by an unidentified shield of arms, charged with three crescents addorsed argent on a blue field, which has sometimes been wrongly described as that of the Strozzi family of Florence. Like other pieces of this service, the plates, which are unmarked, are delightful



No. VI.—DISH, SPANISH (VALENCIAN) LUSTRED WARE : 16TH CENTURY
DECORATED WITH SPIRAL GADROONS, VARIOUS DIAPERS AND A SHIELD



No. V.—DISH, ITALIAN MAIOLICA OF URBINO : PASSAGE OF THE RED SEA
BY ORAZIO FONTANA : ABOUT 1550 : UNDER SIDE ALSO PAINTED

examples of the early work of Xanto, dating from about 1530 when he was still under the influence of the older artist, Nicola Pellipario, painter of the famous "Correr" and "Gonzaga" services. The drawing shows much of the easy vitality that is the great distinction of Pellipario's earlier work. The general tonality is warmer than that of Pellipario, with an abundance of glowing orange and yellow foiled by the deep blue of the sky and the strong black and green, but it does not yet show, except to a very slight extent, the transparent washes of one pigment over another which are conspicuous in most of Xanto's later painting; manganese-purple is also absent from the colour-scheme.

Both plates are painted with subjects from Ovid—one with the hunting of the Calydonian boar, the other with the contest of Apollo and Pan; though in no sense copies or even adaptations, in both compositions there are traces of the influence of the woodcuts in the Venetian edition of the *Metamorphoses*, published in 1493, which was such a handy source of

designs for maiolica painting. A later style of Urbino painting is seen in a dish (No. v.), the high foot of which is now missing. On the upper surface is the subject of the Passage of the Red Sea. The under side is painted in the manner of the dishes and basins not infrequently occurring in which the surface is made to simulate the sea with nereids and dolphins swimming amongst the waves; in this case we have a deep blue sky instead of the sea, and attractive figures of flying genii or angels with laurel branches in place of the usual marine creatures. The Old Testament scene recalls by its style the numerous services painted with subjects from the Punic Wars of which pieces are to be found in many museums, and, like it, may be attributed to the hand of Orazio Fontana, grandson of Nicola Pellipario, who is said to have had his workshops at Fermignano, two or three miles south-west of Urbino.

Two specimens of Valencian lusted ware (the so-called Hispano-Moresque) came to the Fitzwilliam Museum as a welcome accession to a class of pottery in which the museum is relatively ill-provided. They are dishes which may both be assigned to a period about the beginning of the sixteenth century. One of them (No. vi.), perhaps by a little the earlier of the two, is of the shape with flat bottom, low perpendicular side and flat rim, borrowed from metalwork, which was intended to serve as a salver for rose-water. In the centre, reserved on a ground of close diapers of various design in compartments, is a shield with a bend between two stars. The back is decorated in the manner usual with Valencian lusted dishes of this period, with an all-over pattern of free feathery scrollwork. The second Spanish lusted dish has a slight moulding of spiral gadroons with various diapers similar to those of its companion, interspersed with narrow bands of inscription; the characters are meaningless, but can be recognised as a deformation of the opening words of the



NO. VII.—DISH, EARTHENWARE, BY BERNARD PALISSY, 16TH CENTURY
FORMERLY IN THE COLLECTION OF BARON GUSTAVE DE ROTHSCHILD

68th Psalm. In the middle of the dish is a shield with a fleur-de-lys; the back is decorated in the same manner as that of the rosewater dish. We may mention here, as the only other example of Islamic pottery in Mr. de Pass's gift, a seventeenth-century Turkish jug with tulips in red, reserved on a ground of scale-pattern in blue alternating with green; it is of the class formerly mis-called Rhodian, but now believed to have been made at Isnik.

The two remaining items of pottery in the De Pass gift to Cambridge are of

peculiar interest, as they are almost contemporaneous and represent the employment of a closely similar technique in two different countries, France and Germany. One is a fine example of the work of the famous Bernard Palissy; it belongs to the class of *rustiques figulines*—wares decorated with casts of natural objects—which were his earliest productions when, about 1540, he gave up his previous occupations of glass-painter and surveyor and became a potter. This dish (No. vii.) is a more than ordinarily good example of its class, as the placing of the lizard, moulded as usual from an actual reptile, accords well with the shape of the dish, and the rich lead glazes with which the reliefs are painted—blue, orange, amber, green, purple and white—show in a high degree the transparency and brilliance which Palissy made it his special aim to achieve. A similar technique, in which, however, some of the coloured glazes are made opaque by the addition of tin to their composition, is shown in the tile, with a figure of Queen Elizabeth, from a German stove; the Queen stands under a renaissance archway, inscribed ELISABET REGIN ANGLIA. The glazes are transparent dark blue, copper green and amber yellow, and opaque turquoise-green and white. The tile was made towards the end of the sixteenth century, probably in a Nuremberg workshop; but stove-tiles of this kind were produced at several other places in South Germany and Austria.

HERALDIC GLASS IN THE CITY OF LONDON

By F. SYDNEY EDEN

VARIOUS causes—the religious upheavals of the sixteenth and seventeenth centuries, neglect in subsequent ages, and, above all, the Great Fire of 1666—contributed to the almost complete destruction of the ancient painted glass of a sacred character with which the City churches were filled in pre-Reformation times. What is left is almost negligible, and it is not my purpose to deal with it here. I confine my attention to old heraldic glass, of which considerable remains still exist within the City, although they are confined to the few churches which escaped the Great Fire; two of these churches will provide ample material.

In the Church of All Hallows Barking, hard by the Tower of London (so-called because its Rectory belonged to the Abbey of Barking in Essex), there are, besides a few small panels made up of fifteenth-century and other fragments, two panels with full achievements of the arms of City magnates of Stuart days. One of these is in a window of the south aisle, and shows the arms—*Azure, on a bend cotised argent, three martlets gules, above the shield the helm, mantled red and silver and encircled with a ducal coronet, from which rises the crest, the head of a talbot*: “that kind of dogs,” as old Guillim, in his *Display of Heraldry*, puts it, “called,

in Latin, *Canes sagaces*, for the tenderness of their scent and quickness of smelling.” Below the shield, on a yellow scroll-bordered label, is the date 1666. Part of the mantling is lost, and its place supplied by plain white glass, and there are other minor repairs; also, the enamel paints are much decayed,

a common feature in English enamel glass painting, especially in the case of blue of seventeenth-century date.

This results, probably, from defective firing of the glass after the enamel colour has been applied to its surface, but, whatever the cause, English glass painters have never succeeded well with enamel painting on glass, a marked contrast to their signal success in pot-metal work. The arms in this panel are ascribed in Papworth’s “Ordinary” to two names, Edwards of London and Southhouse. In a window of the North aisle, opposite to the Edwards or Southhouse panel, is a similar panel to that, so far as design and technique are concerned, containing the arms of Starling—*Argent, on a bend azure (minute fragments only of the blue enamel remaining), three buckles gold: the crest, bound to the helm by a torse argent and azure, is a hand, couped at the wrist, rising from clouds proper, holding an estoile or (No. i.)*. Below the shield is a yellow label within scroll work bearing the



No. 1.—ARMS OF STARLING, 1666 : NORTH AISLE
ALL HALLOWS BARKING : CITY OF LONDON



No. II.—ARMS OF STEVEN GENNENS : No. III.—MERCHANT'S MARK OF STEVEN GENNENS : No. IV.—ARMS OF GOLDWELL, IMPALING WATTON : ALL DATE FROM THE FIRST HALF OF THE 16TH CENTURY AND ARE IN THE CHURCH OF ST. ANDREW UNDERSHAFT

highly significant inscription : "Glasses ab Incarnatione A. fatali 1666 Conflagrationis Londini." The arms on this panel pertain to Sir Samuel Starling, Alderman of the Ward of Vintry in 1661, a member of both the Company of Brewers and the Company of Drapers, and Lord Mayor of London in 1669.

Having regard to the fact that much of the fragmentary glass in the made-up panels on the South side of the Church is of similar date and character to the two heraldic panels which I have described, it may well be that the Church was entirely re-glazed, after the Great Fire, with the heraldic insignia of the City, the Lord Mayor, the Alderman of the Ward and other prominent citizens connected with the Church, the Edwards or South-house and the Starling panels having been part of the series.

At the junction of Leadenhall Street with St. Mary Axe is the Church of St. Andrew Undershaft (Undershaft on account of its proximity to the Maypole in old days), in the windows of which is a fine display of heraldic glass, mostly of early sixteenth-century date. The present Church was built between the

years 1520 and 1532 on the site of an earlier structure, and is of rather special interest as being, in the main, a Gothic building, though with Renaissance details. Another point of interest is the fact that it was built by the parishioners, not only with their money, but with the voluntary personal labour of many of them. As John Stow, in *A Survey of London* (1598), puts it : "Every man putting to his helping hand, some with their purses, other with their bodies."

The principal contributor to the building was Steven Gennens, Merchant Taylor and Lord Mayor of London in his turn. According to Stow, the North sides of the Nave and Choir, the North aisle, the glazing of the windows on the South side of the Church and the pews in the South Chapel were at his sole cost, and he refers to Gennens' arms carved over every pillar of the North arcade and on the pews in the South Chapel. Also, he mentions Gennens' arms in painted glass in the South windows.

Steven Gennens' arms are still in every window of the South aisle, though some of his shields are broken and fragmentary. It seems likely that the South Chapel was originally intended to be a



No. V.—ARMS OF THE MERCHANT TAYLORS COMPANY SHOWING THE ANCIENT CHARGE OF THE HOLY LAMB

Chantry Chapel for the Gennens family, but as, owing to the incomplete state of the Church at Gennens' death in 1524, he was not buried there, but in the Grey Friars' Church in Newgate Street, this intention was not carried out. The pews provided, at Gennens' expense, for this Chapel have disappeared probably during nineteenth-century restoration works, in the course of which the South Chapel was turned into an organ chamber, with the result that the easternmost window on the South side is entirely hidden and the painted glass in the tops of the East window is, for practical purposes, all but concealed from the general view.

Of all the painted glass—figures and heraldry—with which the parishioners filled the lofty windows—long lancets, cinquefoil-headed, reaching up to the spring of the roof—of their Church, only the heraldry has survived to our day and that is not



No. VI.—THE ARMS OF ACTON : IN ST. ANDREW UNDERSHAFT

in its original position. The shields, now set in fragmentary glass—scraps of their original accessories, chaplets and scroll work, mixed with broken pieces of early sixteenth-century figures, drapery and tabernacle work—and forced up into the foiled tops of the windows, were, formerly, in the bottoms of the lights below the canopied figures. To-day, these shields, owing to their height from the floor level and their dirty condition, can only be appreciated by climbing a forty-foot ladder. This I did and spent many hours aloft tracing these

very beautiful examples of early Tudor heraldry : some of them are shown here, but the whole series is worthy of a volume. The quality of the glass, the coloured parts being all pot-metal or abraded work, is extremely good, and the drawing and spacing of the charges afford but little room for criticism. Of course, some of the shields are frag-



No. VII.—ARMS OF PLANTAGENET QUARTERING DE BURGH AND MORTIMER, PROBABLY FOR DUKE OF CLARENCE (D. 1477)



No. VIII.—ARMS OF NICHOLAS LEVESON, WITH IMPALEMENT FIRST HALF 16TH CENTURY : IN ST. ANDREW UNDERSHAFT

mentary or erroneously releaded by modern glaziers, but such things one must expect.

Nine windows contain this display of civic heraldry of early Tudor times, each having four long lancets with shields in their tops. Beginning with the South aisle: in the East window are four Tudor-shaped shields with the arms of (a) the Merchants of the Staple at Calais, *barry nebulée argent and sable, on a chief gules a lion of England* (abraded); the dexter half of the field is lost, fragments of heraldic glass having been substituted. The abrasion of the ruby flash or veneer from its white glass base, so as to form the lion in chief in this shield, has been done with a hand-tool, the original process, and not by applying acid, the modern plan. The hand-tool process was long and laborious, and one often sees the coloured flash scored with lines where the tool has slipped. All the abraded work noticed in this article is hand-tooled. (b) The Mereers Company of London, *Gules, a demi-virgin with yellow hair, crowned gold, issuing from clouds and within an orle nebulée* (No. x.). There can be very little doubt but that this figure was originally meant for Our Lady. (c) King Henry VIII.—*France and England quarterly*, the lions abraded and the *fleurs-de-lis* yellow glass leaded into blue glass. (d) The City of London—a *red cross on silver with a sword in the first quarter*. These four shields present interesting official heraldry—the King, the City and two of the most important guilds. The leading feature of the painted glass in the South aisle is the heraldry of the Gennens family and its alliances.

There are four shields with the coat of Gennens alone—*argent a chevron gules between three plumets sable* (No. ii.); and one with Gennens impaling Kirton—a *fesse and a chevron above it both gules on silver, with a quartering*. Gennens' wife was Margaret Kirton, a kinswoman of Alderman Stephen Kirton, who was buried in the Church in 1553. Also, there is a well-devised Merchant's mark for Steven Gennens (No. iii.), and there are four shields with the arms of families allied by marriage with Gennens: (a) Goldwell—*per chief or and azure, a white lion rampant billettée sable*, impaling *argent a lion rampant gules debruised of a bend sable, thereon three crosslets fitchée argent* (No. iv.). The red lion is abraded, and the white one is white glass leaded into the blue glass of the field. (b) *Argent a leopard's face gules between two thorn bushes vert in fesse between five ravens sable*. The charges in fesse are separately leaded into the field, a clever piece of glazier's work. This shield is for one of the wives of William Draper next mentioned. (c) William Draper—*argent, on a fesse gules three covered cups or, impaling* (b). This William Draper and his wives Isabel and Margaret are buried in the Church. (d) Sands—*argent on a*

chevron sable between three blackamoors' heads couped at the neck three crosslets silver, impaling *argent a chevron sable between three covered cups gules*—Butler.

If to these we add the coat of the City of London, three shields bearing the arms of the Company of Merchant Taylors and one with those of the Merchants of the Staple at Calais, we have the full tale of the shields in the South aisle. These examples of the Merchant Taylors' arms—*argent a tent royal between two parliament robes gules lined ermine, on a chief azure a Holy Lamb argent carrying a staff with crossed pennon*, are to be specially noted (No. v.), for they show the ancient charge on the chief—the Holy Lamb. After the Reformation, a lion of England was substituted for the Lamb, as we see it in the arms of the Merchant Taylors Company to-day.

All the shields in the East window of the North aisle are modern.

As Steven Gennens gives the note for the South aisle, Nicholas Leveson does the like for the North aisle. This Nicholas was a Mercer and Merchant of the Staple at Calais and one of the Sheriffs of London. He was buried in the Church in 1534 under a stone with a brass showing kneeling figures of himself, his wife Denys and their eighteen children, and their shields of arms; the arms agree with the Leveson heraldry in the windows. The brass has been removed from its setting and is now attached to the East wall of the North aisle.

There is one shield in the North aisle which is of earlier date than any of the other painted glass in the Church; it probably came from the earlier Church. It bears the Royal arms—*France and England quarterly*—quartering *de Burgh, or, a cross gules*, and *Mortimer, barry of six or and azure, an inescutcheon argent, on a chief or, two pales between as many gyrons azure*. These arms (No. vii.), the date of which may be any time in the last quarter of the fifteenth century, can only be referred to a descendant of Richard of Conisburgh, Earl of Cambridge, beheaded in 1415, who married Anne Mortimer; and the most likely of them is George, Duke of Clarence, he who is said to have been drowned in a butt of Malmsey wine in 1477. It is possible, however, that this shield may refer to his son Edward, Earl of Warwick, beheaded in 1499. There are three Leveson shields, two for Nicholas Leveson alone—*azure a fesse nebulée argent and sable between three laurel leaves or* (Leveson) quartering *argent a chevron gules between three cinquefoils pierced sable* (Prestwood), and the other, the same arms impaling *gules five choughs argent, on a chief or three crowns azure* (Bodley) (No. viii.). The remaining family arms are a shield of Masterson—*ermine a chevron azure between three garbs or* impaling *azure a fesse quarterly argent and sable between three faggots raguly or* (Woodhouse) quartering *argent a*

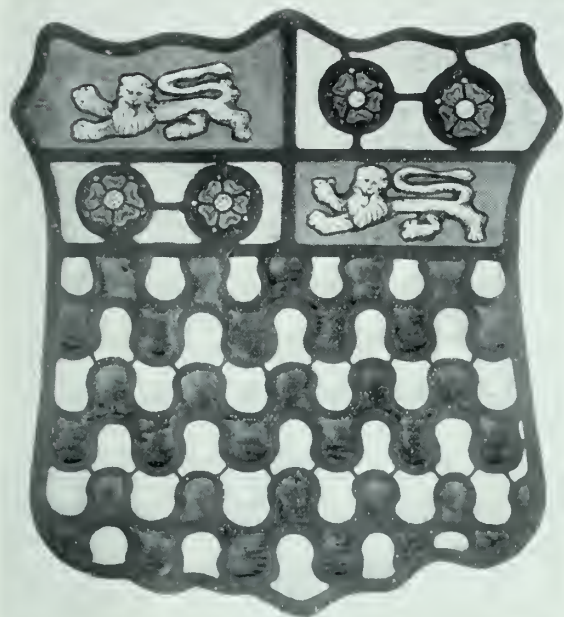


NO. IX.—ABOVE: THE ARMS OF JOHN NICHOLLS WHO MARRIED CATHERINE, THE DAUGHTER OF STEVEN GENNENS: AZURE ON A CHEVRON OR BETWEEN IN CHIEF TWO EAGLES DISPLAYED OR, AND IN BASE A LION PASSANT OR, THREE TORTEAUX, ONE BEARING A LION'S FACE AND TWO AN ESCALLOP ARGENT: IN THE CHURCH OF SAINT ANDREW UNDERSHAFT



NO. X.—BELOW: THE ARMS OF THE MERCERS COMPANY OF LONDON, GULES, A DEMI-VIRGIN WITH YELLOW HAIR, CROWNED GOLD, WITHIN AN ORLE NEBULÉE: ONE OF THE SHIELDS WITH THE ARMS OF THAT COMPANY IN THE NORTH AISLE OF THE CHURCH OF SAINT ANDREW UNDERSHAFT. ANOTHER EXAMPLE OF THE MERCERS' ARMS IS IN THE SOUTH AISLE





NO. XI.—ARMS OF THE MERCHANT ADVENTURERS : FIRST HALF OF THE 16TH CENTURY : ST. ANDREW UNDERSHAFT

chevron between three eagles' heads erased sable (Bewley) and three other shields : (a) gules a fesse between three boars' heads silver (Judd) quartering azure three white lions rampant ; (b) azure on a chevron or between in chief two eagles displayed or and in base a lion passant or three torteaux, one bearing a lion's face and two, each an escallop, argent (Nicholls) (No. ix.) ; and (c) quarterly per fesse indented argent and gules on a bend azure three crosses or, in chief an annulet counterchanged (Acton) (No. vi.).

Two shields—Gennens impaling Kirton and Draper with impalement—are, also, in this aisle, strays, apparently, from the South aisle of the Church. Of the arms of craft guilds, besides those of the Mercers and Merchant Taylors, there are, in this aisle, shields of the Merchant Adventurers—*barry nebulée argent and azure on a chief, gules a lion of England quartering or two roses gules* (No. xi.) ; and of the White Bakers, their ancient arms—*argent a pair of scales between three garbs gules* (the red garbs being rendered in yellow stain), *on a chief azure the Papal tiara between two anchors all or*, the charges in chief having reference to St. Clement, Pope and Martyr, the Patron of Bakers (No. xii.). In Reformation times a hand issuing from clouds holding the scales was put in place of the tiara. This shield with the White Bakers' arms in the ancient form, is, probably, unique : at least, I know of no other example.

The Great West window—five main lights and tracery—is filled with painted glass originally of late seventeenth-century date which was formerly

in the East window, but, owing to overmuch restoration and repainting, it can hardly to-day be classed as ancient glass. In the upper half of the main lights are figures under canopies of Edward VI., Elizabeth, James I., Charles I. and William III., the last named being erroneously labelled Charles II. Below the figures is Royal heraldry on a quarry background, the quarries bearing the initials of the figure above them and having diagonal labels with Royal mottoes. In the first light are the Royal (Tudor) arms with the initials *ER* and the motto *Dieu et mon droit*, and the arms of the Sec of London ; in the second is a *lion sejant* holding a banner of St. George with the Star of the Garter in base : the quarries and motto arc as in the first light. The third light shows the Royal (Stuart) arms within the Collar of the Order of the Thistle, from which hangs the Jewel of the same Order : the quarries bear *JR* and the motto is *Beati Pacifici*.

In the fourth light a *unicorn sejant* holds a banner of St. Andrew, the Star of the Thistle being at foot of the light : The initials on the quarries are *CR* and the motto is *In Defence*. The last light contains the arms of William III.—the Royal arms (Stuart) with those of Nassau in pretence—within the Garter. The initials on the quarries are *WR*, the motto being *Je Maintiendrai* : in the base of the light are the arms of Antrobus, for William Antrobus, Rector from 1794 to 1853. In the tracery are the Symbols of the Evangelists, figures of Saints, sacred Symbols and Royal badges. This window would be a notable work if it were still in its original state.



NO. XII.—ARMS (ANCIENT) OF THE COMPANY OF WHITE BAKERS : SHOWING PAPAL TIARA OF ST. CLEMENT, PATRON

AN ORIENTAL HUNTING BOWL

By H. A. BRYDEN

FOR some years past I have been interested in a fine old Oriental punch bowl on which appears a series of hunting pictures, evidently painted from English designs. The costumes of the sportsmen, especially their wigs, hats, whips and other *minutiae* suggest that this bowl must have been painted during the first half of the eighteenth century, possibly between the years 1725 and 1740.

The bowl belongs manifestly to the period when jovial fox-hunters of the Squire Western type, so admirably described by Fielding, assembled after the hunt, had a huge dinner, and thereafter devoted themselves to the worship of punch and Diana, taking

quite as much of the enthralling mixture as was good for them.

The pictures, all delineated in colour around the outside of the bowl, are five in number. Of these, four set forth *The Meet*, *Going to Draw*, *In Full Cry*, and *The Death*. A fifth, showing a single equestrian figure in hunting costume, is painted at the bottom of the inside of the bowl. In taking this and the other scenes, the photographer has been handicapped by the shape of the bowl, but a sufficient idea can be obtained of the nature. As to the paintings themselves: Considering that the copyists were Chinese artists—or a single artist—quite unaccustomed to dealing with pictures of English



A CHINESE ARTIST'S INTERPRETATIONS OF ENGLISH HUNTING SCENES ON A PUNCH BOWL : PAINTED, POSSIBLY, DURING THE EARLY 18TH CENTURY



GOING TO DRAW

EACH RIDER IS SHOWN CARRYING A CARTER'S WHIP

An Oriental Hunting Bowl

sport, the various hunting scenes are well depicted and easily identified.

Possibly the single figure mounted on a white horse, which decorates the bottom of the interior of the bowl, may be intended as a portrait of the Master of the Hunt. It is possible that the huntsman on the white horse shown in other scenes of the chase is intended to represent the Master, even though the artists have varied the saddle-cloth and the rider's dress.

In view of the essentially English character of the subjects, it is interesting to speculate as to the painter of the originals. From the indications of the period they might be attributed to John Wootton, the sporting artist who flourished in the first half of the eighteenth century and died in 1765; or they might have been painted by James Seymour (1702-1752). Again, it is possible, but not probable, that they were as late as Francis Sartorius (1734-1804), or George Stubbs (1724-1806). One sign that they date early in the eighteenth century lies in the fact that the huntsman and whipper-in in the second picture, *Going to Draw*, are each carrying the old-fashioned carter's whip, which was commonly used for hunting purposes until after the middle of the century; the modern thonged whip, apparently, having come into fashion after that time—probably between 1760 to 1780. You may see it in hunting pieces by S. Howitt, painted in 1794, and it is certainly a smarter-looking adjunct than the cart-whip style, used by old-fashioned hunting folk of the Wootton and Seymour period.

Of all these, the style approximates nearest to that of John Wootton. The composition, the forms of the trees, the undulating character of the landscape, not less than the type of man and horse, would seem to indicate this. As Wootton lived for eighty years (according to some authorities, eighty-seven), through his extensive practice he exercised considerable influence upon his younger contemporaries. It is easy to believe that some of the many prints after his sporting pictures found their way into the hands of Chinese artists, especially after the opening of the treaty ports.



IN FULL CRY : HERE THE ARTIST INCLUDES THE FOX IN THE PICTURE



THE DEATH : SHOWING ORIENTAL CHARACTERISTICS IN THE HANDLING



MASTER OF HOUNDS : PAINTED ON THE BOTTOM INSIDE THE BOWL

EARLY LITHOGRAPHS ON SHEET MUSIC

By E. BERESFORD CHANCELLOR

IS there, one wonders, any article in the world that has not been collected? From pictures and books, coins and manuscripts, to postage stamps and walking sticks, there can hardly be a single thing which has been created by man which has not formed the objective of the acquiring spirit;

while nature has provided its quarry in the form of birds' eggs and butterflies, fossils, shells and seaweed, with an etcetera which would fill a column.

The history of collecting has yet to be written. When it is done, it will exhibit the virtues as well as the vagaries of taste; it will embrace the whole gamut of the acquisitiveness which is, at once, among the greatest of blessings, and, when carried to excess, becomes an actual obsession whereby the pleasure of collecting is lost.

Collecting has had, like everything else, its phases of fashion and of discredit. Some hobbies of this nature have steadily increased in favour, like the collecting of stamps; others have had a decline, like the curious passion our forbears had for the *Hortus Siccus*, those dead and pressed flowers and foliage whose very presence breathe an air of Early Victorianism, and of a period when time seemed to be unlimited, and life full of yawning gaps—to be filled, by young ladies, with the produce of the work-box (made at Tunbridge Wells) or the emanations of the tambour-frame.

There is, however, one phase of collecting which has not had any particular vogue, but which, in an age avid of novelty, might, one would suppose, appeal to a generation which, progressive as it is, seems continually to be casting its eye back, somewhat wistfully, to that calmer time when the income tax was so nominal as almost to be negligible, and the crinolines of the one sex formed a too ample background to the peg-top trousers of the other. You may remember, at least the older among us may, the days when, if a piece of



NO. I.—FRONTISPIECE TO "JULLIEN'S CADEAU," 1858 : FROM A LITHOGRAPH
IN COLOURS : SIGNED, J. BRANDARD : PRINTED BY M. & K. HANHART

music was published, it frequently bore on its front page a coloured lithograph. The nature of these was as various as were the compositions to which they formed, as it were, a decorative entrance.

Sometimes, if excerpts from musical plays were the subjects, scenes from these operettas were depicted : sometimes a sentimental song was ushered in by a picture as sentimental ; here and there even the features of famous people were shown, on pieces of music which had some commemorative significance, or were dedicated to the personage (generally with a large "P") delineated on the cover.

To-day, even when lithography, coloured or otherwise, has come to be recognised as an artistic medium by those who erst would have none of it, such forms of it as I here describe are neglected or cast aside as of no value. There are, however, some who can see in the accumulation of such things a source of present pleasure and perhaps of future profit.

I am, myself, one who, when the chance presents itself, does not fail to pick up these unconsidered trifles ; and already I seem to detect a growing recognition, on the part of some dealers, of their probable future value. I gather this from the fact that whereas I paid the sum of 1d. for a copy of a piece of music thus illustrated, I saw, not long after, another copy in a shop-window, for which just thirty times that amount was asked. And that, by the way, is a point in favour of the collecting of such trifles (if you like to think them so) as these. As a rule, when they are to be found at all, they are so cheap that the slenderest purse need feel little shock at the price necessary to secure them.

Let me mention a few of the "finds" which have come into my net, in my hunt for such *desiderata*. In the first place, I find a rather bulky sheaf, bound in pink glazed paper with an elaborate arabesque design encircling the words "Jullien's Cadeau," Jullien being, as you are no doubt aware, a famous conductor, a sort of Jack Hylton of the period. Opening the sheaf, I come across a lithograph in two colours (No. i.), rose and buff, representing three young ladies in Oriental costume, with (apparently) the Kew Gardens Pagoda in the background, designed by J. Brandard and lithographed by M. and K. Hanhart, this being the frontispiece to *The Bell Polka*, dated 1858, followed by the *English Lancers*, both written by the great Jullien.

Another piece is the *International Quadrille*, with a highly coloured lithograph of the Great Exhibition held in 1862, being opened apparently by Sir Robert Peel, although I was always under the impression that the Duke of Cambridge performed the ceremony. Follows the *Forget-me-not Quadrille*, preceded by a charming coloured lithograph (No. iii.) of a young lady in a Dolly Varden hat, seated by the sea, on which a ship (carrying her lover, I imagine) is sailing away into the setting sun, another of the Hanharts' efforts, and a very attractive one.

Rival lithographers of the time were Concanen and Lee who produced the *International Quadrille*, and were responsible for the frontispiece to the *Gorilla Quadrille* (No. ii.), in which a quite hideous ape (like the thing advertising Monkey Brand) is shown conducting an orchestra, in a milieu, which may, for aught I know, be the Argyll Rooms or Rosherville.

A charming portrait of Princess Louise (No. iv.)



NO. II.—LITHOGRAPH IN COLOURS FOR THE "GORILLA QUADRILLE" COVER
SIGNED, CONCANEN AND LEE : PRINTED BY STANNARD AND DIXON



NO. III.—LITHOGRAPH IN COLOURS FOR THE COVER OF THE "FORGET-ME-NOT QUADRILLE."
LADY IN DOLLY VARDEN HAT : BY J. BRANDARD : LITHOGRAPHED BY M. & K. HANHART

is prefixed to what is called *The Bridal Schottische*, composed by W. Smallwood, in honour of the marriage of the Princess to the Marquess of Lorne. Yet another is *The Young Recruits' March*, and is perhaps reminiscent of the Crimean War, for a recruiting officer is seen shaking hands with a young farmer who has just joined the colours. A less successful one is an Eastern scene, with a too vividly blue sea lapping an over-brown ruined temple, and introducing us to what is called *Come Unto Me*, a sacred song. *The Serenade* is in another manner; it shows (at least the lithograph which preceeds the music shows) a gentleman who has left his boat, and is serenading an invisible lady, dwelling in a classic temple, by the light of the moon. As a fountain is

spouting away to a great height close by, one thinks the troubadour's notes must come rather blurred to the ears of his mistress. To make an end, we have incidental music, based on that of Sullivan, by Charles D'Albert, to Gilbert's *Trial by Jury*, with a picture showing the finale to that once popular piece, the same composer's *Lancers*, from that equally successful play, *La Fille de Madame Angot*, depicting the conspirators in all sorts of conspiratorial attitudes.

Apart from the artistic merit of some of these things, they have another interest, for many of them are helpful in recalling notable events, and also dramatic or musical compositions which were once popular, and of which the memory, becoming



No. IV. —A LITHOGRAPHED PORTRAIT OF PRINCESS LOUISE AT THE TIME OF HER WEDDING
COVER OF THE PRINCESS LOUISE BRIDAL SCHOTTISCHE : DRAWN BY ALFRED CONCANEN

dinner as time elapses, has not yet wholly lost its power to awaken enthusiasm in some, and more mixed feelings in others.

One interesting lithograph is associated with the *Pas de Quatre*, introduced by the celebrated ballet master, Jules Perrot, and produced at Her Majesty's, in 1845, by Benjamin Lumley. This shows the four famous *danseuses*, Marie Taglioni, Carlotta Grisi, the wife of Jules Perrot, Lucille Grahm, and Fanny Cerito, dressed for the ballet, and was lithographed in colour by T. H. Maguire, after a painting by A. E. Chalon, R.A.

Anything like a complete collection of these would be difficult, if not impossible, to get together. But, in any case, I suggest as at least a more or less novel form of accumulation, these interesting, and perhaps

in course of time valuable, records of a past day. There are, probably, those who have already embarked in this direction; they will not resent, I hope, this attempt to enlarge their number by what I may be pardoned for calling litho-suggestion.

In process of time such things become ever more difficult to find in a complete form; one reason being that some of them, such as those of the ladies here reproduced, are so decorative that they are often found cut out and framed. Another cause is that a few of them are Baxter prints, and the collectors of these, having perhaps secured their quarry, discard what seems to them worthless. For although the value of lithographs, plain as well as coloured, has become at last recognised, there are those who appear still to regard them as more or less negligible.

NOTES AND QUERIES

The Editor invites the assistance of readers who may be able to impart information required. It must be understood that he does not necessarily identify himself with attributions or other opinions expressed by correspondents.

UNIDENTIFIED PORTRAIT (No. 889)



MAN WEARING A MASONIC JEWEL (No. 889)

SIR,—It has been suggested that I should send the enclosed photograph of a portrait of a gentleman, in George III. costume, wearing a Masonic jewel, for insertion in your valuable magazine with a view to identification of the sitter.—J. R. COOKSON.

IDENTIFICATION WANTED (No. 890)

SIR,—I should be most grateful if any of your readers would give me any information concerning the portrait of a gentleman, in early nineteenth-century costume, of which I enclose a photograph.—B. WINCH.

IDENTITY OF SITTER AND ARTIST (No. 891)

SIR,—I enclose a photograph of an interesting portrait of a bearded man holding a book, and would

UNIDENTIFIED PORTRAIT (No. 890)



be obliged if this could be identified through your enquiry department; both sitter and artist, if possible.—A. H. WHITCOMBE.

PORTRAIT OF A CHILD (No. 892)

SIR,—Will you kindly help me to find out the name of the artist and the child in the portrait of which I enclose a photograph. The canvas measures 43 in. by 32 in., and no signature is visible. It has been suggested that the sitter was a child of Charles I.—K.I.O. (A.E.K.).

CHANDELIER (No. 893)

SIR,—I would be glad to have information as to the date and whereabouts of the first model of the chandelier, of which I enclose a photograph.—A. C. BOUVARD.

UNIDENTIFIED PORTRAIT (No. 891)



UNIDENTIFIED PORTRAIT (No. 892)



REPLIES FROM READERS

OLD MAN WITH A GLASS (No. 876, October, 1933)

IN a letter from Vienna, Dr. Stephen Poglayen-Neuwoll compares this painting on technical and other grounds with *The Dūdelsackpfeifer*, by Teniers, in the gallery of the Vienna Kunstakademie.

PORTRAIT OF A LADY (No. 879, January, 1934)

SIR,—The portrait does not strike me as having been painted by an English artist, and to my mind it bears some resemblance to the work of Michael Mierevelt, a Dutch painter, who was born at Delft in 1567, and died there in 1641. He executed many fine portraits. I am unable to say who the lady herself may be.—B.S.

BOY WITH A LAMB (No. 880, January, 1934)

SIR,—This was painted

circa 1690. I cannot connect it with any definite artist, but would suggest the boy is probably British and that it is the work of one of the many minor painters who flourished about this period. A lamb is frequently introduced into the composition of portraits of ladies and children in the second half of the seventeenth century.—W.P.



SIX-BRANCHED CHANDELIER

SEE ENQUIRY No. 893

I think your picture of the Young Cavalier, provisionally attributed to Michael Wright or to one of the Dutchmen (see pp. 46-47 of the January CONNOISSEUR), is intended for the Prince of Orange, afterwards William III. The features resemble those in the portrait by Rembrandt in the Spencer Collection. I have his sister's portrait, in the manner of Van Dyck. Is it known whether Van Dyck painted her portrait?—H. A. PHILLIPS.

THE CONNOISSEUR IN AMERICA

By HELEN COMSTOCK

AN ENGLISH SOFA DATED 1809

AN English sofa in the Regency style, although it is dated two years before George IV. actually became Regent, recently turned up in an obscure New York auction room in a begrimed condition, which, however, was not sufficient to destroy the effect of its fundamentally fine design. It was there acquired by its present owner (Miss Katharine Hartshorne), who, in having it cleaned and upholstered, discovered the following inscription: "Speaker's Room of the House of Commons, London, England, 1809." The letters, $\frac{1}{4}$ inch in height, appear near the centre on the top (not the back) of the cresting rail and are evenly spaced, as though they had been made with an alphabetical set of steel dies, the letter being imprinted in the wood by a blow of the hammer, after the manner of marking pieces for inventory in public buildings. The piece has been brought to my attention by Mr. Thomas Ormsbee, an authority on old furniture, and it is in his opinion worthy of the pedigree which the inscription indicates. If it once graced the Speaker's room of the House of Commons, how has it happened that some remembrance of its origin has not followed it across the Atlantic? If it were not for the chaotic conditions following

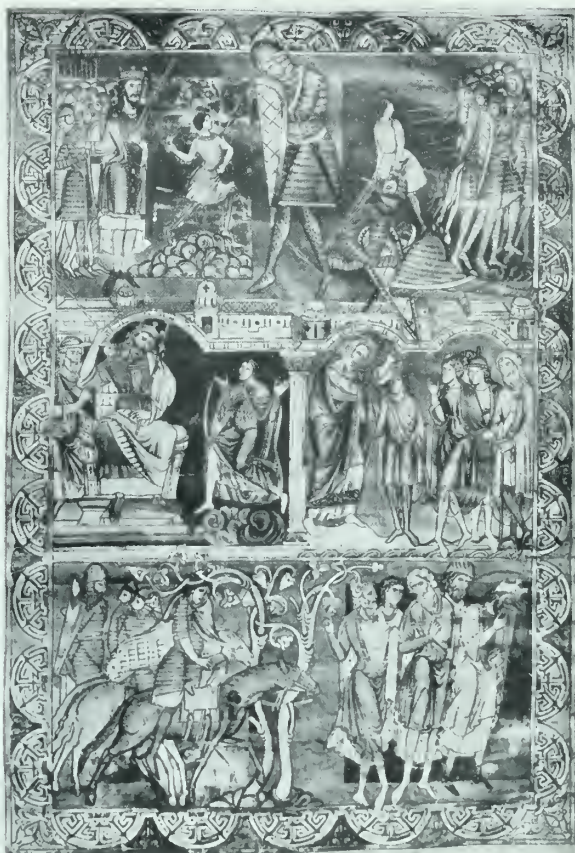
the fire of 1834, which destroyed the buildings of both Houses of Parliament and almost demolished the Speaker's residence adjoining, it would be difficult to imagine a satisfactory explanation. But since there was no revolutionary change in style between the years 1809 and 1834 to have brought the piece into discredit, it is more probable that the fire itself was responsible for its separation from the original setting. The official report from the Office of Woods, dated October 17th, 1834, the day after the fire, said that "the furniture, fixtures and fittings to both the Houses of Lords and Commons with the Committee rooms belonging thereto are, with few exceptions, destroyed. The public furniture at the Speaker's is in great part destroyed." May we not place a little faith in those "few exceptions," and trust that the sofa may have found its way into some of the auctions of salvaged material which the daily Press of the time mentions as having taken place?

In 1809 the Speaker of the House of Commons was Charles Abbot, later Lord Colchester, who held office from 1802 until 1816. In his voluminous diary, one searches in vain for any recognition that furniture of any description has claim to the attention of one whose days were given to conversations with Mr. Addington, or Mr. Pitt, and the exacting routine of a



SOFA BEARING INSCRIPTION IN DIE-CUT LETTERS ON TOP OF CRESTING RAIL, "SPEAKER'S ROOM OF THE HOUSE OF COMMONS, LONDON, ENGLAND, 1809" : MAHOGANY WITH THREE CROWNS AND TWO DOUBLE SUNBURST MOUNTS : COVERING NOT ORIGINAL

position which was one of the most arduous in the kingdom. Consequently, we must feel gratified to come upon even this entry, dated March 3rd, 1809: "Canning and Perceval came into my room behind the Chair, and showed me draft of their proposed resolutions upon the Duke of York's question." Then, as now, there was a Speaker's room, convenient to the Chair, for the private discussion of matters of State. Canning and Perceval were two of the most eminent men of their day (the latter to die by an assassin's bullet at the entrance to the House of Commons not many years later), and the "Duke of York's matter" was a scandal regarding the sale of commissions in the army which was investigated in the House of Commons. No wonder that the distinguished diarist did not think it pertinent to mention whether either of his guests sat upon a sofa of classic inspiration, constructed of mahogany and bearing three crown mounts. But the supposition that it may have witnessed the meeting of these three gentlemen is not altogether groundless.



FROM A MANUSCRIPT BIBLE IN THE PIERPONT MORGAN LIBRARY: SCENES FROM THE LIFE OF DAVID: C. 1160-1170

of the same artists." This would place it as having been done under the influence of Henry of Blois at St. Swithin's between 1160 and 1170. As the Winchester Bible itself contains to-day no completed full-page miniatures, the fragment of the Morgan Library occupies a unique place.

A NEWLY RECORDED LORENZO DI CREDI

ALTHOUGH the tondo of the *Nativity* which Mr. Gordon Washburn, of the Albright Gallery in Buffalo, secured in Florence last summer from Count Pichi Sermolli has been in the family of the recent owner for four hundred years, it was unknown to students of Italian painting. It has been pronounced by Dr. Richard Offner to be a "typical and excellent example of the art of Lorenzo di Credi. Indeed, there is not the slightest detail of the painstaking and finished execution that is not characteristic to the minutest streak of colour." According to the same authority, it should be dated within the first decade of the sixteenth century because of its similarity in many

features to the altarpiece in Santa Maria delle Grazie, Pistoia for which the artist received payment in 1510. The subject and composition are seen in a number of versions, the closest of which are in the Kaiser Friedrich Museum in Berlin, the Uffizi Gallery in Florence, and the Museo Nazionale in Naples.

A COMPANION WORK TO THE WINCHESTER BIBLE

AMONG the Morgan Library's manuscripts which have been on loan at the Public Library lately, none could be of greater interest to the student of English illumination than the two great leaves which are all that remain of a companion work to the great Winchester Bible which is preserved to-day in the Chapter Library of Winchester Cathedral. One of the pages contains the full-page illustration of scenes from the life of David, and as it is in exceptional condition, it is one of the finest monuments of the twelfth-century English school. Its fresh and brilliant colours, in which a deep blue and deep red predominate, are given a singular vibrancy in their combination with a pellucid green and a range of light browns tending in one direction toward a rosy tint and in the other toward grey. Six scenes are shown in tiers of two, the order being: David going out to attack Goliath; the Beheading of Goliath; Saul threatening David; David anointed king; the death of Absalom; the grief of David.

It is probable, says Mr. Eric Millar, in his book on English illuminated manuscripts, that it was "executed at the same time and place as the Winchester Bible and by some, at least,

AUVERGNE CHEST FROM THE FOULC COLLECTION

AMONG the furniture from the Foulc collection which has recently entered the possession of the Pennsylvania Museum of Art, is a sixteenth-century Auvergne chest of finely carved walnut (No. 185 of the Foulc catalogue). It will be remembered that while the Museum placed an option on the entire Foulc collection of furniture and decorative objects several years ago, and purchased many pieces outright at that time, individual objects from it are still being acquired, chiefly through the generosity of patrons of the Museum. The Auvergne chest has been presented by Mr. Samuel W. Morris.

In his *Les Meubles du Moyen Age et de la Renaissance* (p. 109), Emile Molinier sums up the characteristics of the Auvergne style, the use of medallions with heads in high relief, helmeted or wreath-crowned, the repetition of finely carved foliage motifs, and, above all, the clarity of a well-ordered design which is



NATIVITY : BY LORENZO DI CREDI : FROM THE COLLECTION OF COUNT PICHI SERMOLLI OF FLORENCE : ACQUIRED BY THE ALBRIGHT GALLERY OF BUFFALO

distinguished by its elegance of conception even where the execution is, as he says, a little brutal. He mentions the Foulc chest now in the Museum as one of a family group with a chest of the Rougier collection, the stall of Jean de Langeac also from the Foulc collection, a chest formerly in the Spitzer collection, a chair belonging to Martin le Roy, and the chest front from the Chateau de Tournol with the portrait bust of Francis I. These are probably not from one atelier, but show a common influence.

A WORD FROM BOSTON ON ELIAS DERBY'S "OVAL-BACKED CHAIRS"

CONSIDERING that it is no longer in existence, there is probably no mansion of the early Federal period in New England which occupies a position of such unique importance as the house which McIntire designed and John Bancroft built for Elias Hasket Derby, shipowner, of Salem. It was completed in 1799, but was pulled down only a few years later when the family fortunes dwindled after the owner's death. To the student of American furniture, however, this splendid mansion is still standing in imagination, and it has been scanned room by room, by aid of a lengthy inventory mentioning some 312 pieces, with an interest which is seldom accorded existing edifices. The house and its furnishings represented the height of late eighteenth-century elegance, and the furniture which can trace its lineage back to the Derby inventory enjoys an equality with a piece bearing the label of Savery, of Phila-

delphia, or Seymour, of Boston.

When Mrs. Mabel Swan examined the records of the affairs of Elias Hasket Derby at the Essex Institute at Salem several years ago, she established two important facts relating to the furniture for his new house: the first was that the Garvan chest-on-chest at Yale, which has always been attributed to McIntire, was the work of Badlam and Skillings. The second was that Mr. Derby received twenty-four oval-backed chairs from Philadelphia. She made the suggestion (*Antiques*, November, 1931) that perhaps the three oval-backed chairs from the Derby house belonging to Mr. Henry du Pont might be from the Philadelphia set.

According to the inventory, they appear as "24 Oval Back Chairs Stuffed Seats covered with Hair Cloth, 2 Rows Brass Nails at 34/ £40 : 16 : 0."

A new claimant, or rather five of them, in a group of that number of matching chairs presented by Miss Martha C. Codman to the Museum in Boston ten years ago, are now brought forward by Mr. Edwin Hipkiss, of the Museum staff. These came from the Peabody (Massachusetts) house of Elizabeth Derby, daughter of Elias Derby. Mr. Hipkiss points out that they fill the brief description of the inventory better than Mr. du Pont's chairs, which have stuffed backs as well as seats, while the Museum's chairs are literally oval-backed chairs of birch-wood with stuffed seats, their backs being of painted wood with a splat of four ostrich feathers. It is also probable that the Du Pont chairs were originally more expensive than 34 shillings apiece, and he suggests that the "eight mahogany chairs" of the "North-west Chamber" valued at \$10 each may refer to them. A further point in favour of the Boston chairs is that the marks of the double row of nails are to be found on the seat frame. Joseph Anthony and Company, of Philadelphia, supplied the chairs, for which an invoice was sent on December 13th, 1796. Who made them is not known. An English origin has been suggested, but the frames of birch indicate that they were probably made in America, by some craftsman, says Mr. Hipkiss, such as Samuel Claphamson, "late from London," who advertises in the *Pennsylvania Packet* of January 8th, 1785. In any event, judging from their fine proportions, it is evident that their maker must have been trained in England.

THE BINGHAM EXHIBITION AT ST. LOUIS

THE art that is native to a region should properly be honoured there, and it is significant that there is a growing tendency to recognise this, to the extent of bringing into view the lesser-known practitioners in every field. An obscure nineteenth-century Philadelphia potter is properly made the subject of a recent exhibition at the Pennsylvania Museum, the Metropolitan Museum organises its extensive presentation of New York State furniture, and in St. Louis, at the present time, Mr. Meyric



GEORGE WASHINGTON : BY MRS. SHARPLES : FROM
THE PASTEL IN THE NATIONAL PORTRAIT GALLERY
LONDON, BY KIND PERMISSION OF THE TRUSTEES



Rogers, of the City Museum, has arranged the first extensive exhibition of the work of the early Missouri artist, George Caleb Bingham (1811-1879). This painter spent almost all of his life in that State, although he was born in Virginia and was for a time in the East studying painting. In his early years he lived not far from the veteran Daniel Boone, who is the subject of his best known painting showing Boone leading a party of immigrants into new territory. He knew the days of border warfare in the Civil War, and his *Order No. 11* was painted in the hope of bringing infamy upon the Northern general who executed this hotly resented command for the evacuation by non-combatants of the border region. He gives a racy account of rural political life in *County Election*, *Stump Speaking*, and *Verdict of the People*, and of river life in his *Jolly Flatboatmen* and *Jolly Keelboatmen*. It is strange to find at times an echo of the Dusseldorf school, and to see him on occasion employing a classic purity of line which reminds one not impossibly of the brothers Le Nain or Ingres, and is like the gentle impact of the waves on the beach which records the passing of the distant ship. His portraits, uneven in quality if one considers his extensive output, include some veritable gems, such as that of Mrs. Anthony W. Rollins, and an early self-portrait.

RESTORATION OF OLD HOUSES AN OUTGROWTH OF ANTIQUE COLLECTING

WORK of restoring and refurnishing old houses for the benefit of the public has been going on with increasing zest in the last few years, and would appear to be a natural outgrowth of collecting. Where true antiquarian interests are served, the result has met with grateful approval. Where the work lacks this, a voice will soon be lifted in protest. The greatest undertaking is that at Williamsburg, Virginia, supported by Mr. John D. Rockefeller, Jr., which must be well known by this time over the entire country, since a whole city is emerging, building by building, in its late eighteenth-century guise. This work goes tirelessly, if slowly, forward: the most recent report is that the original farm which belonged to the Governor's palace has been purchased, and the jail, in which Pirate Blackbeard's men were confined, as well as Governor Hamilton, of Detroit, who was taken prisoner by George Rogers Clark, has been deeded by the city to the Williamsburg project.

Mr. Henry Ford is recreating an early American community at Greenfield Village not far from Detroit. His latest acquisition is the log-cabin birthplace of Dr. William H. McGuffey from Washington County, Pennsylvania.

This is in the nature of a personal tribute to the creator of the famous McGuffey readers, known to earlier generations of school children.

At "Storowton," in Massachusetts (West Springfield), a village has been reassembled since 1927 from all over New England. Not only private houses have been moved, but a meeting house, a school house, a blacksmith's shop, a store, and each has been furnished in keeping. This work has been made possible through Mrs. James J. Storow, of Boston, and is still being carried on.

Not always are the results all that could be wished. The Jumel mansion in New York City by no means presents an indication of its appearance in the days of its grandeur. But the three houses which the Pennsylvania Museum has taken under its wing in Fairmount Park, Philadelphia, show a fine regard for historical accuracy and aesthetic rightness. Some of the public bodies and private individuals contemplating similar restorations could take a lesson there.

Restorations go forward in many widely separated places. On Long Island, at Oyster Bay, the local chapter of the D.A.R. has purchased and will restore Rayham Hall, built in 1790; at Crawford, Georgia, the Crawford Memorial Association has been presented with the old residence of William H. Crawford by Charles J. Haddon, of Atlanta, the purpose also being its preservation. In Indiana a State park has recreated the appearance of a neighbouring log cabin community, showing that the antiquarian spirit travels westward. The grandfather of all these endeavours is, of course, the Society for the Preservation of New England Antiquities, under whose agis so many houses have been opened along almost all the highways of New England. And this activity, which expresses itself in a national sense, in the preserving of early buildings and in restoring the old-time romance to historical spots, is present equally among the many who have restored and are restoring those simple homes which remain as monuments to the hardy pioneers of long ago.



CARVED WALNUT CHEST : FRENCH, SCHOOL OF AUVERGNE, SIXTEENTH CENTURY : FROM THE FOULC COLLECTION : PENNSYLVANIA MUSEUM OF ART : THE GIFT OF SAMUEL W. MORRIS, ESQUIRE



NEW BOOK REVIEWS

THE ARCHITECTURAL WORK OF GRAHAM, ANDERSON, PROBST & WHITE, CHICAGO, AND THEIR PREDECESSORS— D. H. BURNHAM & CO., AND GRAHAM BURNHAM & CO.

(London: B. T. Batsford, Ltd., Private Edition)

THERE has recently been published a unique and epoch-making work in two large quarto volumes, which it is safe to say is not only the most important architectural monograph ever produced, but also one of the finest specimens of book production of modern times. It is in effect a record of, and tribute to, the genius and labours of the well-known firm of Chicago architects of which the senior partner is Mr. Ernest R. Graham, his present associates being Mr. Edward Probst, Mr. Howard J. White, Mr. Alfred Shaw, Mr. Sigurd E. Naess and Mr. Charles F. Murphy.

The volumes illustrate, in superb format, a selection from the truly amazing output of fine buildings designed by this firm and their predecessors during the past forty years—an output incomparably greater and more important than that of any other individual architect or association of architects, in past or contemporary times.

The monograph was begun in 1924 and has taken nearly nine years to complete. It contains 389 plates, with an important Foreword, contributed by Mr. Graham, dealing with the development of American architecture. The buildings illustrated are classified according to their purpose. Thus Volume I. deals with the following types of buildings: Museums, Auditoriums, Railway Terminals, Public Buildings, College Buildings, Libraries, Department Stores, Hotels, Electric and Steam Plants, Wholesale Warehouses, Memorials, Observatories, Hospitals and Manufacturing Plants; and Volume II. is devoted exclusively to Bank Buildings and Office Buildings.

The publication of the work was entrusted to B. T. Batsford, Ltd., the famous century-old English firm of architectural publishers, and the entire production, from the making of the paper to the final stage of binding, was carried out under the personal supervision of Batsford's technical director, Mr. W. Hanneford-Smith, Hon.A.R.I.B.A., Assoc.Inst.C.E., whose experience in the making of architectural books is probably unequalled. Mr. Albert D. Miller, who was associated with Messrs. Graham, Anderson, Probst & White in connection with the erection of the Selfridge store in London, and latterly as architect for its extension, acted as Mr. Graham's representative throughout the preparation of the monograph.

The monograph differs from all other contemporary publications by reason of the high quality of the materials employed in its manufacture, no less than in the perfect craftsmanship bestowed upon the engraving, printing and binding of its contents. The paper used is pure rag English hand-made, each leaf complete with the deckle edge, except on the top side where it has been trimmed off for gilding.

The process adopted for the reproduction of the illustrative material is that known as "flat bed" hand-printed photogravure

—an intaglio etching process which, like mezzotint, relies upon the ink being caught up by means of graduated cavities on the copper plate corresponding to the tones in the picture. The process is quite distinct from "rotary" or machine-printed photogravure or "photo engraving," and it is unrivalled for the perfect reproduction of subjects containing a number of tones.

The title-pages to the volumes, the work of Mr. T. M. Cleland, consist of a decorative border emblematic of the arts of building framing a fine piece of Roman lettering, the effect of which is both dignified and beautiful. The inscriptions to the plates are in Roman letters, so perfectly proportioned and finely etched as to give added beauty to the plates; while the binding of the volumes, in a warm shade of brown morocco, is a joy to behold: the aim having been to follow on the methods of the best early masters of the craft, many examples of whose work appear to be almost imperishable.

As a specimen of modern binding which aims at being the best for the book regardless of cost, it is perhaps remarkable for the restraint exercised in its decoration, for other than a few carefully arranged lines, hand-tooled in pure gold, and some well-designed descriptive lettering, it relies for its good appearance upon the excellent proportion of the book, the even curve of the back, the arrangement and size of the raised bands, the judgment expressed in the thickness of the boards, and in many minor details in construction which may be only noticed by the expert, but help to make the binding "a thing of beauty."

Assuredly no book of modern times has had so much care and patient labour lavished upon its production as this. To turn over its pages is a complete education in the development of modern American architecture, as well as in the English art of book production. To America is due the credit of creating the wonderful array of buildings illustrated in its pages, and to Britain the credit of recording them in such beautiful and enduring form. Truly may it be described as a great architectural monograph and a masterpiece of modern book production.—E.G.P.

ENGLISH INTERIORS IN SMALLER HOUSES

1660-1830

By M. Jourdain

(Messrs. B. T. Batsford, Ltd., 15/-)

MR. STEEN EILER RASMUSSEN, the well-known Danish architect, has recently remarked that "in architecture the Englishman understands best all that is most intimately connected with his daily life, that is to say his house."

Even the most essentially English amongst us must admit the truth of this Danish criticism of an Englishman's outlook on life.

Miss M. Jourdain's book on *English Interiors in Smaller Houses* shows how correct is Mr. Rasmussen's statement. This book, which deals with interiors of domestic homes in England dating from 1660-1830, illustrates how well our seventeenth- and eighteenth-century ancestors understood the art of building homes for themselves. The many excellent illustrations, classified under such heading as "Windows," "Staircases,"

"Walls," "Doors," "Chimneypieces" and "Ceilings," show how truly the English designer and craftsman understood the basic principles of design in relation to the factors of function, material and construction. These tenets were sacred both to the designer and the craftsman. Neither had reason to doubt them, because they were an essential part of the tradition to which both the designer and the craftsman belonged. In the eighteenth century design and its proportions were based on those of classical architecture. The five orders were the *vade mecum* of the designer. With his knowledge of them, he was able to produce good-proportioned design with all its attributes. It was not, however, the design that was such an essential factor in the success of the smaller domestic home of the eighteenth century, but the true understanding of construction and the use of material which was shown in the building of the house. A staircase of the Queen Anne period, with its spiral twist banisters, was not only a delightful piece of design, but an achievement in the craft of joinery. An elliptical archway in wood was not only right as regards its classical form, but was also right in its construction in relation to the material. An Ionic column, with its entasis and fluted shaft and precisely carved capital, showed how much erudition there was in the minds of the designers and craftsmen of the eighteenth century and how faithful they were to the knowledge with which tradition had endowed them. The evidence of careful research which Miss Jourdain's book discloses, and the excellent illustrations, are surely ample reasons for the publication of a second issue of this work which describes in such an interesting manner the English homes of the seventeenth and eighteenth centuries—R.W.S.

THE CASTLES OF ITALY

Painted and described by Professor C. T. G. Formilli

(A. & C. Black, London, 15/- net)

COMMENDATORE FORMILLI is equally at home in England and Italy, which is one good reason why he should describe and illustrate Italian castles for the British public. In this volume he writes easily and interestingly of a number of the more famous fortresses, touching on their history, and giving his personal impressions of the buildings themselves. Twenty-four plates, reproduced in colour from the author's own carefully studied water-colours, add to the attraction of a work which is a pleasantly gossiping book of travel, which will doubtless find an extensive circle of readers.—P.B.E.

FAVOURITE BRITISH PAINTINGS

Introduction and Description of Plates by Anthony Bertram

(The Studio Publications, 10 6)

TWENTY-FOUR plates in colour, chosen in each case as a typical work of the artist represented, with commentaries by Mr. Anthony Bertram, and bound in red cloth, royal quarto size, form a pleasing souvenir of a publishing season largely devoted to the praises of British art. The colour plates, as invariably with *The Studio* publications, are excellently produced: in particular, the little Bonington *View on the Grand Canal*, in which all the crisp and clear touches of paint are rendered with

remarkable fidelity. Mr. Bertram's descriptive notes are to the point and his opinions clearly expressed, though we do not always agree with them.

I do not know why he gives Mr. Furst the particular credit for recording that somebody once wrote *splendide mendax* on the frame of a Turner. I do not think I have read a book about Turner from which the story is omitted. Watts did not study under "Bernes, the sculptor"—this is clearly a misprint for Behnes. The water-colour by Girtin selected for reproduction is in some respects an unfortunate choice: all the blue tints having long since vanished. The picture by Conder, the latest in point of date, is not worthy of the artist's genius.—H.G.F.

DANTE'S INFERNO

Translated by George Musgrave

(Humphrey Milford, Oxford University Press, 8/6 net)

READERS will always be seeking further editions of such works as Dante's *Inferno*, and the present one has the advantage of being both a new and an old rendering. The text, written in the Spenserian stanza, and originally published in 1893, was in the process of revision and had progressed as far as the sixth canto when its author died in 1932. Mr. E. A. Parker, to whom those stanzas had been dictated by their then blind composer, went on with the work as far as was possible from memoranda and marginal notes, and the present volume is the result of his editing. It is enhanced with numerous illustrations not hitherto published from drawings by the late John D. Batten, which are distinguished by their decorative feeling and a certain impersonal, dream-like quality well attuned to the text.—S.R.

NOTES

THE WALPOLE SOCIETY

The Walpole Society has in preparation the complete text of George Vertue's note-books in the British Museum. The third volume is announced for the current year. Further information may be obtained from the Hon. Secretary, Mr. J. W. Goodison, King's College, Cambridge.

COURTAULD INSTITUTE LECTURE

THE Courtauld Institute public lecture for April will be "Recent Progress in Chinese Archaeology," given by Professor Paul Pelliot at 20, Portman Square, W.1, on the 30th. Admission free by ticket on application to the Director.

EXHIBITION OF CHINESE OBJECTS OF ART

DURING the first fortnight in May, an exhibition will be held at the Galleries of Messrs. John Sparks, 128, Mount Street, W.1, of Chinese bronzes, pottery, jade and porcelain, brought over from Paris by Messrs. C. T. Loo & Co. The many exceptionally fine and rare objects which will be shown recently formed part of the collection of a prominent foreign statesman, from whom Messrs. Loo & Co. have just acquired them.

THE ART EXHIBITIONS

By H. GRANVILLE FELL

MANET AND CÉZANNE AT THE NATIONAL GALLERY

It would have astonished Cézanne, that tragic failure in the estimation of the entire *corps académique* of his own country during the whole of his lifetime, if he could have foreseen that one day a landscape by him would be hung in that holy of holies, the British National Gallery. Little less does this apply to Manet. Through the good offices of the Courtauld Institute of Art, the Home House Trustees have lent for exhibition Cézanne's *Montagne Sainte Victoire*, perhaps his most celebrated picture, and the still more famous canvas by Manet, *Un Bar aux Folies-Bergères*. It is a wholesome and much-needed gesture of catholicity on the part of those responsible for their inclusion (even if temporarily) in our gallery of world-renowned master-pieces, none the less welcome if belated.

A ROMANTIC ART DISCOVERY

It would not be possible to put into more exhilarating terms the breezy foreword written by Admiral the Rt. Hon. Earl Beatty at the invitation of Captain Harry Parker, of the Parker Gallery, 28, Berkeley Square, to the handsome souvenir commemorating the remarkable discovery of the Marine Battle

Picture illustrated here. With all the enthusiasm of the fighting seaman, Lord Beatty describes the finding of the picture as "one of the Most Romantic Art Discoveries of Modern Times." This work, which is now on view at Messrs. Thos. H. Parker's Galleries, is Robert Dodd's conception of Lord Howe's victory over the French Fleet on the "Glorious First of June, 1791." It measures 12 ft. by 7 ft. 9 in., and is unquestionably one of the most valuable and important paintings of its class. Fortunately, through private (and at present anonymous) generosity, it has been purchased and presented to the British nation. The romantic fact referred to by Lord Beatty is that the discoverers of this great painting, Thomas and Edward Wyatt, father and son, had kept a watchful eye upon it for nearly fifty years before the son, in conjunction with Messrs. Parker, was able finally to secure it. It hung in the old "Half-Way House" Tavern, formerly the "George," near the Commercial Road, Whitechapel, until pulled down in 1932, and long and difficult were the negotiations which preceded its ultimate purchase. An illustration is given below.

MESSRS. FROST & REED'S

A WHITE man, as wise as an Indian in the devious ways of Canadian wild life, albeit a painter, 's Arthur Henning, who



LORD HOWE'S VICTORY, THE FIRST OF JUNE, 1794 : BY ROBERT DODD : NOW AT THE PARKER GALLERY, BERKELEY SQUARE

is holding a one-man show of pictures at Messrs. Frost & Reed's galleries in King Street, S.W.1, during part of April and May. Through his activities as traveller, hunter, illustrator, author and painter he has acquired an international reputation, though in the last capacity his studies in colour were only taken up when he was sixty years old. Yet he possesses an astonishingly vigorous style, the more *saisissant* because it owes nothing to any classified school or tradition. He revels in the dramatic incidents of field and forest, interpreting them in boldly emphasised patterns and in sweeping and strongly marked rhythms—the sense of which doubtless came to him through his observation of the movement of wild things against the northern background of snow and crystal clear air. Clearly Heming is a born decorator. The use he makes of snow forms are a revelation and are certainly a new feature in art. The story of his prodigious activity refers us to the heroic age of the pioneers. We reproduce here his picture of *Canadian Voyagers Crossing the Rockies*, which illustrates the old method of transportation across the mountains by canoe, pack-train or snow-shoe, before the railways came, and its dramatic and decorative presentation is proof of the artist's pictorial power.



CANADIAN VOYAGERS CROSSING THE ROCKIES : FROM THE PAINTING BY ARTHUR HEMING

THE LEICESTER GALLERIES

Fluctuat nec Mergitur. Though its numbers change, the Seven and Five Society survives. At present it is composed of fourteen members. With the exception of two fine pieces of pottery by Mr. W. Staite Murray, all the exhibits here must, I suppose, be considered as paintings. To some, these very hackneyed antics may be an attraction. Abstractions abound: if resemblance to anything in the heavens above or in the earth beneath is looked for, disappointment must ensue—as for the waters under the earth, they contain unknown quantities, and among the jellyfish such things may be. If they involve an immense strain upon the cerebral system of the exhibitors, the latter have their reward. They are at least amusing. Mr. John Piper, for example, entertains us with a *String Solo*—a real piece of string, mark you—performing its solo slackly to the accompaniment of patterns for new spring suitings. And with *Sand and Shingle* we get a set of samples for overcoatings. Any other meaning escapes me. He has also found some ingenious uses for strips of old newspapers as road metal in his landscapes. Mr. Ben Nicholson is, I believe, one of the protagonists in this group. He contributes *Two Circles* and *Six Circles*. Merely these and nothing more. Why they should interest us more than other circles we are so familiar with we cannot imagine. By the side of these, Mr. John Aldridge's landscape, *Deya the Valley*, a reasonable piece of work, looks so normal and true

to tone values as to appear almost photographic. Yet I am sure he will not thank me for this implied compliment. In Winifred Nicholson's *White Dahlias*—relieved by a touch or two of red—although drawing is seemingly of no account, there is an undoubted charm of colour and feeling for surface quality. This applies in a lesser degree to her *Oeillets du Petit Vieux* and *Lilies and Guitar*—our old friend the half-guitar again, lop-sided as usual, flanked by strips of looking-glass. Frances Hodgkins exhibits some immature performances, but in *Wings over Water* she has evolved a passably pleasing pattern which may lead her to better things.

Mr. Gilbert Spencer occupies the Hogarth Room. He is an artist who must be reckoned with. A Slade school product, he is best known to the London public by his work in the Tate Gallery. He is also represented at the Manchester, Leeds and Belfast Galleries and in the Imperial War Museum. His landscapes are soundly painted and closely knit—all parts being well related. Atmospheric conditions are sensitively observed, trees well articulated and beautifully drawn, colour fresh and naturalistic. This applies particularly to *Hedgerow*, *Dorchester Gap*; *Corn Wood, Bucks* (dark with a lowering sky); *September*, *Cotswolds*, *Wangford*, and finest and freshest of all, *Melbury Beacon*. When the artist approaches a figure subject, his objectivity all but disappears. As may be judged from the titles, "every picture tells a story"—*Only a letter from May* is one of these. *The Sermon on the Mount*, in design stark as a Giotto, might have been impressive, save for the fact that all the disciples seem to be wearing wigs and false beards, as though made up for the occasion. The sketches for the projected decoration of the new Common Room at Balliol, Oxford, bear out the artist's intellectual interest in subject matter, no less than his drawings illustrating the *Ten Commandments*. The large painting, *Witchampton Flower Show*, to my

mind, fails to hang together either in composition or colour.

BIRMINGHAM CITY ART GALLERY

A JUBILEE Retrospective Exhibition has been arranged here to celebrate the completion of fifty years of systematic collecting and to illustrate the range and variety of the objects brought together in the Museum and Gallery since its inception. The Birmingham Art Gallery actually was first promoted in 1864, with a single picture, and in 1867 a room in the Free Library was opened as the nucleus of a permanent exhibition, possessing about a dozen more. Gifts of works of art and donations of money followed, from which purchases were made. One notable gift, by the Guardians of the Proof House, was the fine collection in the Museum of Arms. Under Sir Whitworth Wallis's energetic guidance, from 1884 to 1927, the Museum and Gallery prospered greatly, so that at the time of his death they ranked among the first of such provincial institutions. A source of pride to the city is the fact that everything the galleries contain has been either given, bequeathed or purchased out of voluntary subscriptions. One of the treasures is illustrated here. The catalogue forms a handsomely produced and well-illustrated souvenir. The enterprising Keeper, Mr. S. C. Kaines Smith, who was responsible for the idea of the Exhibition, lives strictly up to Birmingham City's motto, "Forward."

AT THE LEGER GALLERY

CONGRATULATIONS to Mr. T. Leman Hare upon the success attending his private view of *Flowers and Landscapes*, "In My Garden," on March 8th. Mr. Hare is a colourist of a rare order and an accomplished technician both in oil and water-colour. His gladdening little pictures are extremely popular. The show is to be succeeded by a group consisting of James Pryde, Walter Bayes, Charles Ginner, Anton Lock and Ethelbert White, from April 10th till May 5th.

AT MESSRS.

ARTHUR TOOTH & SONS

THE important exhibition of seventeen works by George Morland, held from February 14th to March 16th, at the Tooth Gallery, included several well-known examples. Among these



PYX LIMOGES ENAMEL 13TH CENTURY
CITY OF BIRMINGHAM ART GALLERY

were *The Corn Bin* (1792), engraved by S. R. Smith in 1797; *The Return from Shooting* (1792), engraved in the same year by William Ward, A.R.A.; *The Farmer's Visit to his Married Daughter in Town* and *The Visit returned in the Country*, both engraved in stipple by William Nutter in 1789. Many of these are remaining at the Gallery for the present. The exhibition following it will be known as *Six Maitres Modernes*, including Cézanne, Derain, Matisse, Picasso, Renoir and Rousseau, and will continue till April 7th. After this, Mr. Cedric Morris will be showing a series of birds, landscapes and flower pieces up till May 5th.

THE GRAHAM GALLERIES— PASTELS AND WATER-COLOURS BY ADA INCE AND LETTICE THOMSON

ON April 23rd, the Graham Galleries in Bond Street will show a collection of flower pictures in water-colours by Miss Ada Ince, and a series of pastels of Morocco and North Italy by Miss Lettice Thomson. Miss Ince is a flower-painter with a direct, spontaneous method and a beautiful sense of colour. Miss Thomson handles the pastel medium with a skill derived from years of practice and a sound knowledge of drawing.

OTHER EXHIBITIONS

FOLLOWING the very interesting display of British engravings and etchings dating from the seventeenth century till now, Messrs. P. & D. Colnaghi will show at 144-146, New Bond Street, during April, a series of works by the Society of Graver-Painters in Colour. From April 10th, Messrs. Wallis, at the French Gallery, 11, Berkeley Square, will hold an exhibition of water-colours by Herbert J. Finn, twelve of which are pictures of London, purchased by Mr. and Mrs. A. G. Whitelaw for presentation as a centenary gift to Victoria, Australia. These have already been shown at the London Museum. After Miss Ruth Doggett's fine series of landscapes, *August in England*, mostly hot weather pictures, the Fine Art Society will present a triple bill from April 11th to the 28th—*Paintings*, by Paul Henry, R.H.A., *Dale and Fell in Yorkshire* and *the Lake District*, by A. Reginald Smith, R.W.S., R.S.W., and *Obiter Picta*, oil sketches by Edgar Seligman. Messrs. Arthur Ackermann & Son, Ltd., 157, New Bond Street, announce an



SEATED FIGURE, POSSIBLY CHEN WU
EXHIBITED BY MESSRS. BLUETT & SONS

exhibition of pictures and drawings, *Speed Impressions and Action Sketches*, vigorously interpreted, by F. Gordon-Crosby. These will be on view till April 14th.

AT MESSRS. BLUETT & SONS

DURING the last two weeks in March, Messrs. Bluett & Sons, of 48, Davies Street, W.1, have been showing a collection of interesting specimens of old Chinese pottery and porcelain formed by a private collector, together with a few examples recently acquired. Three pieces of the Han period comprise a wine vase with ovoid body in dark green glaze, covered almost entirely with metallic iridescence, 13 inches high; another, smaller with globular body and spreading mouth, and a Hill jar and cover, cylindrical, on three legs in the form of bears. Of the fourth and fifth century were a model of a saddled and caparisoned horse in slate-coloured pottery with remains of pigment red and gold over white, a model of a Bactrian camel, and a model of a cygnet floating. An altar set consisting of a pair of vases and an incense burner and cover, found in a Sung tomb in the Lung Hu Shan (or Dragon Tiger) Mountains, probably of the Sung period, was a notable exhibit. Of this period also was a Bodhisattva figure, perhaps Avalokita, in carved wood 47 inches high. We reproduce the small ivory figure, perhaps Chên Wu, arbiter of Destiny, of the Ming period.



THE MUSICIAN: BY ANTOINE WATTEAU: STERN COLLECTION

"CHILDREN THROUGHOUT THE AGES"

UNDER the distinguished patronage of Her Majesty the Queen, at Chesterfield House, Mayfair, generously lent for the occasion by the Earl of Harewood, on April 20th will open a most interesting exhibition, entitled "Children throughout the Ages," in aid of the Greater London Fund for the Blind, an institution greatly in need of help. The President is Viscount Lee of Fareham, and a long and honourable list of Vice-Presidents, Chairmen, Patrons and Committee indicate the activity going forward to make the exhibition a real success. The centuries of child life will be illustrated by pictures, furniture made for children, dress, toys, dolls, and antique treasures and relics, some of which are being personally chosen and graciously lent by Her Majesty herself. Among the pictures will be a portrait by Holbein of Queen Elizabeth at the age of two, with which is being shown her actual christening robe, cap and mittens. There will also be the christening robe and baby clothes of Cromwell,

The tiny picture by Watteau, the Franco-Fleming master whose works so rarely reach the market, is one of the treasures of the Stern collection, which will be sold early in April at the American Art Association—Anderson Galleries, New York. It was formerly in the Camille Groult collection in Paris.

OTHER PAINTINGS IN WHICH WOVEN FABRICS OF UMBRIA HAVE BEEN IDENTIFIED—See p. 240

Communion of the Angels - - -	By Beato Angelico	Five Paintings - - -	By Duccio Boninsegna
Beheading of John the Baptist - -	By Raffaello Botticini	Consecration of St. Augustine - -	By Borgognone
Lives of St. James and St. Philip -	By Spinello Aretino	Lives of Three Saints - - -	By Spinello Aretino
Sassetta - - - - -	By Stefano di Giovanni	Adoration of the Magi - - -	By Gossaert
Life of Our Lady - - - -	By Domenico di Bartolo	Visitation - - - - -	Cosmo Tura of Forli
Holy Family - - - - -	By Sodoma	Flagellation of Christ - - -	By Gaudenzio Ferrari
Last Days of Moses - - - -	By Luca Signorelli	Baptism of Christ - - - -	By Raphael
Flagellation of Christ - - - -	By Boccaccino	Espousals of the Blessed Virgin - -	By Bernardino Luini
Baptism of Christ - - - -	By Domenico di Bartolo	The Jew's Banquet - - -	
Espousals of the Blessed Virgin -	By Fiorenzo di Lorenzo	The Jew's Offering for the	
Espousals of the Blessed Virgin -	By Gaudenzio Ferrari	Construction of the Ark	
Life of the Three Kings - - -	By Oderisio	Birth of St. John the Baptist	Four Florentine (15th century)
Extreme Unction - - - -	By Paolo da Siena	Virgin and Child - - - -	
Birth of Our Lord - - - -	By Pietro Lorenzetti	Adoration of the Magi - - - -	By Botticelli
Buon Governo - - - -	By Timoteo Viti	Magdalen Anointing the Feet of Christ	
St. Sebastian - - - -	By Antonio da Fabriano	Presentation of the B.V.M. in the	
Christ on the Cross - - - -	By Guido da Siena	Temple - - - -	By Bernardino Luini
Pictures at Matelica - - - -		Herod's Banquet - - - -	By Raffaello Botticini

IN THE AUCTION ROOMS SIGNS OF RISING VALUES

By H. J. MAYO

TWO FOUR-FIGURE BIDS

WHILE no large collections have been dispersed in the sale-rooms so far this year, there has been ample evidence that the demand for antiques is more active than a year ago. The list of buyers at several sales has shown that the prominent dealers are competing, and keenly, for any fine pieces that are offered: consequently there has been a steady appreciation in values. And, in view of the several important sales which are to take place during the remainder of the present season, it should be safe to prophesy that the London auction rooms will know a revival of that spirited bidding which brings so great a thrill to those who sell and to those who buy. Such a thrill was enjoyed on two consecutive days at Christie's during February:—On the 14th, a silver-gilt rose-water ewer and dish of 1615, maker's mark *a trefoil shipped*, brought £2,450. The two pieces, which weighed 121 oz. 3 dwt., were formerly in the collection of the 3rd Viscount Palmerston, and were now sold by order of Lieut.-Col. The Right Hon. The Lord Mount Temple, P.C. And on the following day a pair of Florentine sixteenth-century walnut cassoni, carved in high relief with scenes illustrating the stories of Judith and Holofernes and Esther and Ahasuerus, went to £2,415 before the hammer fell in favour of the successful bidder.

FURNITURE, PORCELAIN AND OBJÈTS D'ART

OTHER furniture, sold on the same afternoon as the pair of cassoni, also brought some competition: A set of six Chippendale mahogany chairs, pierced vase-shaped splats and waved top rails, £131 5s.; a James I. oak buffet of three tiers, £304 10s.; a set of seven Hepplewhite mahogany arm-chairs and two chairs with shield-shape backs carved at the tops with pendant husks, £162 15s.; a set of four Hepplewhite arm-chairs with oval backs, filled with waved spokes radiating from a central boss, £105; an Adam mahogany side-table with rectangular top,



TWO EXAMPLES OF PAUL LAMERIE'S WORK. THE CREAM JUG BROUGHT £71 6s., AND THE SWEETMEAT DISH £77 18s. 9d., AT SOTHEBY'S

£63; a Sheraton mahogany side-board of serpentine shape, fitted with three drawers and a cellarette, £65 10s.; a set of six Chippendale mahogany arm-chairs designed in the Chinese taste, with lattice-pattern backs and sides, £173 5s.; a mahogany commode of serpentine shape, fitted with a cupboard enclosing four drawers, £126; a pair of Queen Anne gesso tables, the tops decorated with formal scroll foliage and strapwork, £92 8s.; a George I. mirror in gilt-wood frame, carved with scroll acanthus and pendant oak branches, £65 2s. At the sale of the furniture belonging to the late Mr. Henry Avray Tipping, on February 22nd, a Sheraton pembroke table, the top fitted with a recessed compartment and a rising cabinet, brought £42; a Sheraton commode of semi-circular shape, fitted with a cupboard in the front enclosed by doors, £52 10s.; and an early nineteenth-century rosewood writing cabinet, with fall-down front enclosing pigeon-holes, by Gillow

of Lancaster, £39 18s. And it is, perhaps, of interest to note that another piece of the nineteenth century—a china cabinet designed by William Morris—sold for £31 at Sotheby's on February 9th.

The pottery and porcelain from the Tipping collection included a number of items of late seventeenth and eighteenth century Delft, one jar, painted in blue with the *Rape of the Sabine Women*, 10½ in. high, by *Jacob Hoppestein*, at the *Old Moor's Head Factory*, being bought by the Victoria and Albert Museum for £79 16s. Another important piece from the same collection, a Valencian fifteenth-century Hispano Moresque ewer, painted in copper lustre, was bought, for the Fitzwilliam Museum, for £346 10s. At other dispersals by Christie's, a pair of Meissen porcelain bottles with pear-shaped bodies, painted in the Oriental taste, fetched £73 10s.; a set of four Chinese *famille rose* octagonal plates, enamelled in the centres with ladies and boys seated in interiors surrounded by utensils, *Yung Cheng*, £94 10s.; a pair of Sèvres plates, painted with sprays of flowers in the centres and with exotic birds, enclosed in panels, on rose

Pompadour, the painting by *Boulanger and Aloncle*, £86 2s. : a Sèvres écuelle, cover and stand, painted with gaming, sporting and gardening trophies in landscapes, 1766, the painting by *Vieillard*, £47 5s. : a set of three *famille rose* dishes enamelled in the centre with peacocks standing on rockwork with peony plants and other flowers, *Ch'ien Lung*, £31 10s. : a set of two *famille rose* vases and covers and a beaker, enamelled with flowering peony plants, £30 9s. : a set of three *famille rose* vases and covers and two beakers, *Ch'ien Lung*, £21 : a set of three *famille rose* vases and covers and two beakers, enamelled with flowering plants, enclosed in lobed and fan-shaped panels on a pink ground, inset with chrysanthemum, £60 18s. : part of a tea service enamelled with Indian trumpeters in yellow, green and gold on a black ground, *Ch'ien Lung*, £79 16s. : a *famille rose* egg-shell plate enamelled with a lady seated at a table, *Yung Cheng*, £23 2s. : a pair of *famille rose* egg-shell plates, enamelled with ladies and boys playing with a cat, surrounded by utensils, *Yung Cheng*, £215 5s. : a *famille rose* egg-shell saucer, the front enamelled with cocks on the banks of a river, *Yung Cheng*, £50 8s. : a *famille verte* dish, enamelled in the centre with a basket of flowers and with plants emblematical of the seasons and months, *K'ang Hsi*, £60 18s.

On February 13th, a number of lots of Derbyshire spar, collected by the late Mr. Thomas Franklin Barratt, were sold, and some of the prices realised for these nineteenth-century ornaments are worth mentioning : A pair of candlesticks, formed as Ionic columns, 21½ in. high, £32 11s. : a similar pair of candlesticks, £22 1s. : a pair of ornaments, 20 in. high, £26 5s. : a pair of vases with oviform bodies, £21 : a pair of vases of classical form, £17 17s. : two vases nearly similar, £21 : a vase formed as a cup, £15 15s. : a vase with oviform body, £28 7s. : a vase formed as a cup, £19 19s. : a vase with oviform body, £15 15s. : a bowl, 12 in. diam., £21 : a vase formed as a candelabra, £16 16s. : and a large vase of classical form, surmounted by a cover, 23½ in. high, £73 10s.

Satisfactory prices, indicating that smaller objects are being sought for, were paid during the month for those pieces which come in the category of objets d'art : At Christie's, a Battersea enamel toilet service, finely painted in colours with pastoral

scenes adapted from compositions by *Boucher and Watteau*, consisting of a rectangular casket, two boxes, two smaller boxes, and a tray, brought £357 : a Louis XVI. gold circular snuff-box, enamelled with foliage and berried sprays, £27 6s. : a Chinese gold scent-bottle, formed as a peach, £16 16s. : a Louis XVI. oval gold snuff-box, the lid set with an oval enamel painted with *Venus and two Cupids Sacrificing Doves*, £44 2s. : a Limoges enamel dish, with a raised boss in the centre, enamelled with the story of *Adam and Eve in the Garden of Eden*, by *Pierre Raymond*, signed with initials and dated 1557, £46 4s. : a set of four carved ivory busts of *Apollo, Antinous, Diana and Clytie*, £33 12s. : a pair of carved ivory figures of nymphs, draped at the waists and supporting cupids on their shoulders, £51 19s. : at Puttick & Simpson's, a shagreen square-shaped scent case, inlaid with a medallion, French, eighteenth century, brought £18 18s. : a Charles I. silver-gilt counter box, the top and base pierced and chased with portraits of the King and Queen, containing thirty-five silver counters engraved with portraits and arms of the Kings and Queens of England, £31 10s. : and a set of four ivory and silver oblong counter-boxes, engraved with cupids, emblems and inscriptions, by *Marianal le Jeune, à Paris*, eighteenth century, £25 4s. On February 22nd, a number of violins, violas, and violoncellos were sold by these auctioneers, a violin by *Francesco Gobetti*, Venice, about 1720, realising £320 : one by *J. F. Pressenda*, Turin, £40 : a *G. B. Rogeri*, bearing label, £62 : a *Joannes Florinus Guidantus*, Bologna, £46 : a *Nicolas Amati*, 1676, bearing label, £42 : and a violoncello, by *J. B. Vuillaume*, Paris, about 1850-1860, £64.

PICTURES

No paintings of the first rank were offered during the month. On the 16th, Christie's held a sale of some 150 items, when *A River Scene*, by P. de Bloot, on panel, sold for £168 : *A Young Knight*, by Della Vecchia, £99 15s. : *St. Bartholomew in red robes, holding a book and knife*, by Bartolommeo Vivarini, £189 : *St. Jerome, seated in a landscape, writing*, by Cranach, £189 : *Madonna and Child with floral background*, by Pier Francesco Fiorentino, on panel, £220 10s. : *The Birth of the Virgin*, with a Crown of Thorns on the reverse, by Van Orley, on panel, £94 10s. : *Portrait of a Lady, in white muslin dress, blue sash, brown cloak, seated by a table holding some flowers*, by Vigée le Brun, £73 10s. : *Peasants and Horses near an Old Inn*, by G. Morland, £152 5s. : *Portrait of Francis of Montmorency, Duke of Luxembourg*, by Corneille de Lyon, £241 10s. : *The Rock of Ages, Burrington Combe, Somerset*, by T. Gainsborough, R.A., £325 10s. : *The London, Oxford and Cheltenham*



ONE OF A PAIR OF FLORENTINE SIXTEENTH-CENTURY WALNUT CASSONI CARVED IN HIGH RELIEF, ON CLAW FEET, 5 FT. 9 IN. WIDE : £2,415 WAS PAID FOR THE PAIR AT CHRISTIE'S

Coach, by C. Cooper Henderson, £131 5s.; *Old London Bridge*, by S. Scott, £42; *Ecce Homo*, by Sir P. P. Rubens, £241 10s. And at Knight, Frank & Rutley's, on March 2nd, £73 10s. was paid for a painting, *Amorini*, by Emanuel De Wit; and £273 for a mezzotint portrait in colour of *The Earl of St. Vincent*, by J. R. Smith, after Stuart.

SILVER

SEVERAL outstanding examples of English silver were included in the catalogues for February, all of which attracted notice and resulted in, often keen, competition among both private and professional buyers. At Sotheby's, a salver, with a punched rope pattern edge, on cylindrical central foot, by *James Chadwick*, 1698 (11 oz. 17 dwt.), sold for 62s. per oz.; a small porringer, 1705 (1 oz. 8 dwt.), 122s.; an Irish cream jug of helmet shape, on lion feet, Dublin circa 1750 (6 oz. 2 dwt.), 22s.; a sweetmeat dish, circular, engraved with a contemporary monogram and divided into twenty-one scallop-shaped lobes, by *Paul Lamerie*, 1738 (10 oz. 15 dwt.), 145s.; a cream jug, in the rococo style, also by *Paul Lamerie*, 1742 (6 oz. 4 dwt.), 230s.; three plain tumbler cups, 1754, 1758 and 1766 (8 oz. 1 dwt.), 62s.; and a strawberry dish, divided into sixteen concave lobes, with cut borders, 1746, 8 $\frac{3}{4}$ in. diam. (12 oz. 16 dwt.), 58s.

At Christie's, a plain pear-shaped castor, by *Samuel Welder*, 1721 (6 oz. 16 dwt.), 46s.; a plain pear-shaped castor, by *Charles Adam*, 1714 (4 oz. 4 dwt.), 46s.; a two-handled porringer with almost straight sides, 1690, *m.m. I.I.*, a pellet between, a fleur-de-lys below (18 oz. 5 dwt.), 51s.; a plain cylindrical tankard, and cover, slightly convex sides, *Gateshead*, circa 1680, *m.m. AF* (26 oz. 5 dwt.), 30s.—a tankard bearing these marks is in the collection of Sir Robert Mowbray, Bart.—a plain two-handled porringer and cover, with almost straight sides and S-shaped handles, 1674, *m.m. T.M. in monogram* (41 oz. 9 dwt.), 210s.; a pair of octagonal trencher salt cellars, 1732 (15 oz. 19 dwt.), 45s.; a coconut cup on plain circular silver foot and baluster stem, by *Robert Williamson*, York, 1624, £110 "all at"; a small plain sweetmeat dish with scalloped and ribbed border, by *John Cuthbert, Junior*, Dublin, 1715 (3 oz. 8 dwt.), 100s.; a triangular salver on three claw feet decorated with scrolls and flowers, by *Père Pilleau*, 1735 (22 oz. 15 dwt.), 17s.; a rat-tailed basting-spoon, by *William Scarlett*, 1719 (9 oz. 3 dwt.), 25s.; a rat-tailed basting-spoon, circa 1690, *m.m. R.II.* (3 oz. 14 dwt.), 32s.; a plain octagonal tea-caddy with sliding cover and domed lid, by *John Farnell*, 1728 (9 oz. 11 dwt.), 33s.; a plain tankard and cover, by *Joseph Bell*, 1717 (24 oz. 18 dwt.), 25s.; eleven three-pronged table-forks, by *Isaac Dalton*, 1712, etc. (22 oz. 4 dwt.), 45s.; a plain cylindrical tankard and cover, by *John Sutton*, 1700 (19 oz. 6 dwt.), 32s.; a plain tazza, 9 $\frac{3}{4}$ in. diam., by *William Lukin*, 1708 (20 oz.), 82s.; a pear-shaped teapot, domed cover surmounted by a baluster finial, by *John Fawcerty*, 1713 (12 oz. 5 dwt.), 300s.; six three-pronged table-forks, by *Paul Hanet*, 1720, and six three-pronged forks, by the same maker, 1721 and 1729 (24 oz. 15 dwt.), 42s.; a silver-gilt wine cup on circular foot, stamped with a band of egg and tongue ornament round the rim, and chased and engraved with plain and granulated radiating bands, 1604, *m.m. F.T. in monogram* for *F. Terry* (6 oz. 15 dwt.), 400s.

AMERICAN FURNITURE IN NEW YORK

SOME representative American eighteenth-century furniture

was offered at the American Art Association Anderson Galleries on February 9th and 10th, when a Hepplewhite inlaid mahogany tambour desk brought \$275; a Sheraton inlaid mahogany serpentine front bureau, \$270; a maple, hickory and pine comb-back Windsor arm-chair, attributed to *Tracey*, *East Windsor, Conn.*, \$145; a maple, hickory and pine comb-back Windsor chair with writing-arm, \$150; a Queen Anne inlaid walnut low-boy, \$425; a maple butterfly table, \$375; a decorated and gilded banjo clock, *Aaron Willard, Boston*, \$330; a pair of Hepplewhite shield-back arm-chairs, \$260; a Sheraton mahogany and satinwood card-table, \$180; a block-front small chest of drawers, \$625; a Martha Washington maple arm-chair, \$200; a Duncan Phyfe carved mahogany lyre-base sofa-table, \$775; a Duncan Phyfe carved mahogany sofa, \$425 (this sofa was formerly in the possession of the Shefflin family, of New York City, whose home was furnished by Duncan Phyfe); a Chippendale mahogany wing chair with claw-and-ball feet, \$475; a Hepplewhite inlaid mahogany bow-front bureau, \$225; a pair of Queen Anne carved walnut fiddle-back side-chairs, \$250; a Hepplewhite inlaid mahogany card-table, \$250; a Hepplewhite inlaid mahogany secretary with tambour front, \$250; a mahogany wing chair in crewel work, \$250; a pair of Queen Anne maple fiddle-back arm-chairs, \$850; a set of eight black and gold stencilled Hitchcock chairs, \$200; an inlaid mahogany long-case clock, *John J. Wilmurt, New York*, 1790-1800, \$850; a Sheraton four-post bedstead, \$400.

LUSTRE WARE

THERE was also an interesting collection of English lusted pottery included in this sale; a silver resist lustre pitcher sold for \$35; a Sunderland canary yellow and silver lustre pitcher, \$60; a Bristol silver resist lustre pitcher, \$40; a Liverpool purple lustre transfer-decorated pitcher, \$50; a Liverpool white and canary yellow "cock-fighting" pitcher, \$125; two Swansea pink lustre and decorated openwork plates, \$70; a Sunderland pink lustre brown and white sporting pitcher, \$95; a Staffordshire decorated copper lustre milk jug and sugar bowl, \$75; a Staffordshire white salt glaze and copper lustre creamer, by *Wood and Caldwell*, \$25; a Staffordshire decorated copper lustre and blue pitcher, by *Wood and Caldwell*, \$32; two Sunderland decorated pink and copper lustre mugs, \$100; a Leeds decorated purple lustre and ivory pitcher, \$95; a pair Leeds decorated gold and pink lustre pitchers, \$90; two Staffordshire decorated copper lustre jardinières, with stands, \$100.

THE ROCKEFELLER McCORMICK LIBRARY

No sensational prices were realised at the sale of the Rockefeller McCormick books in New York, the total for the two sessions amounting to \$20,199. The principal bids were: Three volumes from Charles Lamb's library, with his MS. notes in two of the volumes, \$460; Longfellow's original autograph MS. of *The Saga of the Skeleton in Armor*, \$1,100; a first edition of Lovelace's *Lucasta*, \$700; William Morris' copy of the rare second edition of *Saint Graal*, \$550; Charles Lamb's *Rosamund Gray*, \$330; Walcott's *North American Wild Flowers*, \$140; the first edition of Ruskin's *Poems* (Doves Bindery), \$200; Charles Lamb's copy of *The Triumphs of God's Revenge*, etc., with MS. notes, \$530.

HERALDRY CONDUCTED BY CHARLES R. BEARD

(F.S. 224) ARMS AND CREST ON SILVER TANKARD

Sable, on a chevron or three slips of broom vert. C.: a demi eagle or wings sable holding in its beak a slip of broom vert. These arms and crest were granted in 1670 to William Brome or Broome of Wormsley, Herefordshire, who married Anne Neale of Madeley. Their son was William Brome (d. 1745, aged 81) of Withington, Herefordshire, who married Jane, daughter of Griffith Beignolds. He has been identified in C. J. Robinson's *Mansions and Mannors of Herefordshire* (1873) with William Broome, the poet who so largely assisted Pope in his translation of Homer's *Odyssey*—

"Pope came off clean with Homer;
but they say
Broome went before, and kindly
swept the way."

This identification, it is scarcely necessary to say, is not endorsed by the *D.N.B.*, wherein it is stated that the poet was born in 1689, being the son of a poor farmer at Haslington in Cheshire.

I should doubt, from the treatment of the arms, if the engraving can be as early as 1740: 1760 appears nearer the date, in which case it would have been engraved for William's son, James Brome, who died in 1770 at the age of 68, leaving no children. His wife was Mary Beata, daughter of Timothy Geers of Bridge Sollers.

The Bromes claimed descent from that Brome who was standard bearer to Edward III.

(F.S. 218) ARMS ON HATCHMENT (London, W.1)

Quarterly, (1) sable, two lions passant argent ducally crowned or [Dymoke]; (2) azure, three leopards in pale argent [de Ludlow]; (3) vair, a fess or fretty gules [Marmion]; (4) or, a lion [double-tailed] sable [Welles]; over all an escutcheon with the red hand; impaling argent, two bars sable between six estoiles gules, 3, 2 and 1 [Pearse]. C.: (1) a sword erect; (2) a lion passant argent ducally crowned or. M.: Pro rege dimico. Colours: argent and snble. These are the arms of Dymoke of Scrivelsby as borne by Sir Henry Dymoke, Bart. (1801-1865), who in 1823 married Emma, daughter of William Pearce. Henry Dymoke, at one time an officer in the Navy, served as Deputy for his father, the Rev. John Dymoke, the Honourable the King's Champion, at the coronation of King George IV., a performance that inspired Tom Hood's *The Champion's Farewell*, beginning:—

"Here, bring me my breeches, my armour is o'er;
Farewell, for some time, to my tin pantaloons."

He succeeded his father in 1828, and was created a baronet in 1841. He died of diphtheria at his London house in 1865,

and was buried in a vault at the east end of the churchyard at Scrivelsby. With him the baronetcy became extinct. Presumably your hatchment came from Scrivelsby Church.

The old varnish is no doubt responsible for the conversion of the azure into vert as noted on your sketch.

The third canting crest of a *moke's ears* is omitted from the hatchment. The Dymokes would seem at one time to have been somewhat sensitive on the matter of this crest, and in deference to this prejudice it is generally described as a *hare's ears* and *scalp* or a *horse's ears*.



ARMS AND CREST ON SILVER TANKARD
IDENTIFIED WITH WILLIAM BROME

(F.S. 220) ARMS ON PEWTER PLATE (London)

A chevron between three bees is borne by Gerlinton, Muschamp, Sewell, Bee, Beebee and Foster, and a number of continental families. None bears this coat with the addition of a *sickle and flail*. The treatment of the achievement would lead me to believe it, like others of this type, to be a forgery.

(F.S. 227A) ARMS ON SILVER PLATE, 1698 (London)

Azure, nine mullets argent (for Baillie) impaling 1st and 4th, gyron quarters counter quartered 1st and 4th vert, a lion argent (for Home); 2nd and 3rd, argent, three papingoes vert (for Pepdie); 2nd, argent, three piles engrailed gules issuing from the chief (for Polwarth); 3rd, argent, a cross engrailed sable (for Sinclair), over all argent, an orange proper, stalked and slipped vert, ensigned with a crown (granted 1690), the impalement for Hume, Earl of Marchmont. C.: A sun in splendour within a crescent. M.: Major virtus quam splendor.

These are the arms of George Baillie of Jerviswood, at one time an exile in Holland, whose father had been brought to the scaffold for alleged complicity in the Rye House Plot, impaling Hume, Earl of Marchmont, for his wife, Grisell (b. 1665), daughter of Sir Patrick Hume (created Lord Polwarth, 1690, and Earl of Marchmont, 1697). She was the authoress of several Scots songs which enjoyed a very considerable popularity during the middle of the eighteenth century. Unfortunately, only two of them would appear to have been printed, those commencing "*Werena my heart licht I wad dee*" and "*O, the ewe buchtin's bonnie*." She died in 1746.

(F.S. 227B) CREST ON INK-STAND (London)

C.: A turkey in pride. M.: A la volonté de dieu. Crest and motto of Strickland of Boynton, co. Yorks., Bart.

TWO FAMOUS STAMP COLLECTIONS

By DOUGLAS ARMSTRONG

SOME sensation has been caused in philatelic circles by the announcement that the world's greatest collection of rare postage stamps is to be dispersed in London, after all, and not in New York as was originally intended. Many factors have influenced this decision, one of which, perhaps, is the decline of the dollar, but suffice it to say that all the sales which were to have taken place in America have been cancelled, and the whole of the world-famous stamp collection formed by the late Mr. Arthur Hind, excluding the United States stamps sold in New York for £47,000 in November, 1933, has been brought to London, there to be offered in a series of important auctions by Mr. H. R. Harmer, of Bond Street.

It may be recalled that when the sale of the Hind collection was first mooted, the view was expressed that London, the hub of the philatelic universe, offered the best possible market for its disposal, and such has, seemingly, since come to be the opinion of those chiefly concerned in realising this vast aggregation of stampic treasure. Presumably the first portion to be put up in the Bond Street stamp auction room will be the extensive collection of stamps of the British Empire which was actually scheduled for sale in New York, at the end of March and beginning of April; and an elaborate catalogue had already been circulated among active stamp buyers the world over, many of whom had already booked their passages to America for the event. It consists mainly of unused specimens in singles, blocks of four or even larger pieces. The late Mr. Hind was a stickler for "condition," so that these stamps are, almost without exception, in brilliant state, well centred, with full original gum, and constituting one of the very finest and most complete ranges of these always popular issues that has ever been brought together.

To single out for special mention even one-tenth of the rarities represented would be supererogation. Many of them came from the equally celebrated collection of the late Baron von Ferrari, to whom Mr. Hind was the acknowledged successor as the philatelic champion of the world, whilst others were acquired from the Duveen and L'Argentiere collections. For the classic stamps of Mauritius he had a particular predilection, and in addition to no fewer than four copies of the rare "Post Office" issue (including that unique item the 1d. and 2d. used



This 9d. Plate 5. Gt. Britain stamp was taken from my collection and given to the National Philatelic War Funds Auction in September, 1915.
George R. I.

together on one envelope), he had accumulated some hundreds of examples of the native printed series representing all stages of the plates ex the Mirabaud, Bleirot and Ferrari collections.

Apart from the unique 1 cent. British Guiana stamp of 1856 (which, being the subject of litigation, is excluded from the forthcoming sales), he possessed the famous pair of the circular 2 cents value of 1850, used on cover, and the 4 cents blue of 1856 on sugar paper, a stamp that is rarer than the P.O. Mauritius.

Among the triangular Cape stamps in the Hind collection, there are also a number of exceptionally fine pieces, such as an unused pair of the 1d. "Woodblock," a used block of four in the scarce red-brick shade, together with a superb unused copy of the 4d. dark blue. The 12d. Canada is represented by a beautiful unused pair on laid paper, and the "Sydney Views" of New South Wales by some hundreds of unused and used varieties showing all the plates, stages and impressions, including an unused

block of four of the 3d. green. Both the red and black impressions of the "Perot" postmaster's stamps of Bermuda are there: only three copies of the former and four of the latter being known, and other rarities, ancient and modern, too numerous to specify.

A unique item in the Great Britain section is the superb copy of the 9d., Plate 5 (1865), with endorsement from H.M. the King to the effect that it was taken from the royal collection and given to the National Philatelic War Funds Auction in September, 1915 (see illustration).

Equally important is the section devoted to the stamps of Europe and the European colonies, likewise rich in rarities, which, together with the other "Foreign" portions of the collection, are to be broken up in London at the most notable series of stamps sales since the disposal of the famous Ferrari collection, some ten or twelve years ago.

Another collection of British stamps that has attracted much attention has also come on to the London market through the death of its former owner, Mr. W. Martello Gray, F.C.A., of Bradford. It comprises nearly every variety of postage stamp issued in Great Britain in unused condition, in numerous shades and with many blocks and entire panes; also essays, colour trials, die proofs and a complete range of imperforate specimens cut from the *Imprimatur* sheets registered at Somerset House.



BURLINGTON
PUBLIC LIBRARY
LONDON, E.C.4



A JAPANESE LACQUERED CABINET OF UNUSUALLY FINE CRAFTSMANSHIP, MOUNTED ON AN ENGLISH CARVED WOOD GILT STAND; *TEMP.* CHARLES II., LATE SEVENTEENTH CENT. IN THE COLLECTION OF THE LORD PLENDER, G.B.E., F.S.A.

FURNITURE FROM THE INDIES

By R. W. SYMONDS

DURING the reign of King Charles II., "Indian goods" came greatly into favour in England. "Indian" china-ware; "Indian" silks, muslins, calicoes and cotton cloths for clothes, and hangings for rooms and beds; "Indian" cabinets, chests, boxes, escritoirs and tables; walking canes, screens, fans and toilet-sets, were but a few of the articles that were imported into England at this period from India, the East Indies, China and Japan.

In the sixteenth and seventeenth centuries the expression "Indian" was applied to all articles which came from the East, and not only to imports from India itself. "East India" or "East Indies" were terms used to describe all territories east of the Cape of Good Hope as far as Japan. The seventeenth-century map illustrated (No. ii.) shows how meagre was our ancestors' knowledge of this Eastern World. It is interesting to recall that when the West Indies were discovered in the fifteenth century, it was considered that they must be the extreme point of the East Indies—hence the designation West Indies.

In a book entitled "The East India Trade," thought to

date about 1641, there is the following interesting description of the origin of the East India trade:—

"The East-India Trade of old was managed by the Chineses . . . after them succeeded the Guzarates, or Moores of Cambaya, untill the yeare 1497 that *Vasco de Gamas* with his Portugals discovered beyond the Cape of good hope and during 100 years purchased and enjoyed that Trade: and at last from *Anno 1595* the Hollanders first, then the English, and afterwards some few French and Danes came for a share of that rich Trade of the East."

And to give some idea of the extent of the develop-

ment of the East Indian trade by the end of the seventeenth century, the following list of imported china-ware and lacquered articles and their values is quoted:—

"*A Particular of the Silks, and a Specimen of the Toyes and Handicraft-Wares, which came from the East-India, on the Ships Martha, Sarah and Dorothy; with the Rates at which they were sold at the late Sale at the East-India-House according to the Books of Sales of these Ships, and Printed Cargoes.*"

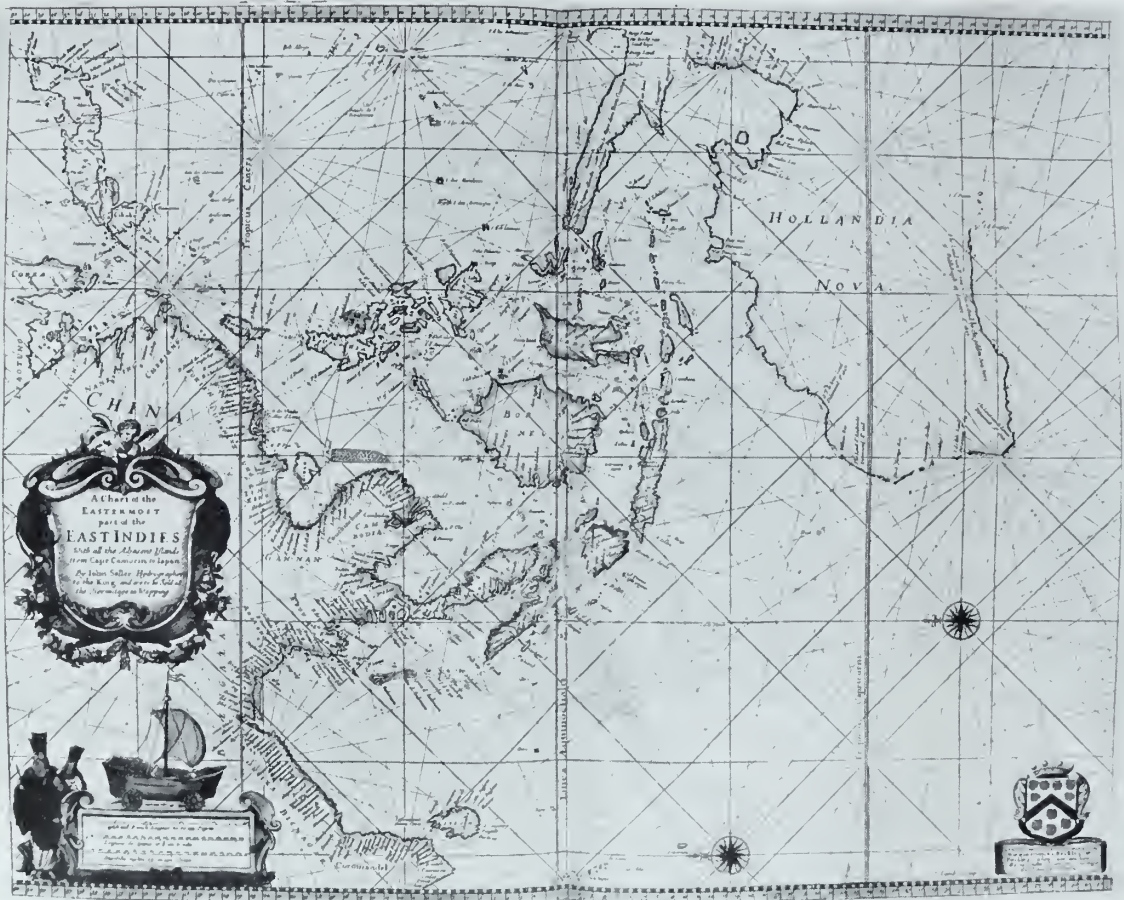
"*Toyes and Small Goods, by the Sarah and Dorothy.*"

£

China-Ware	
pieces	150000.
Fans	38557.



NO. 1.—A CHINESE LACQUERED TRUNK WITH A DOMED TOP ON AN ENGLISH STAND: EARLY EIGHTEENTH-CENTURY (STAND CIRCA 1750)



No. II.—A REPRODUCTION OF A LATE SEVENTEENTH-CENTURY MAP SHOWING THE EAST INDIES, BY JOHN SELLER

Lacquer'd Sticks for Fans.	£
Lacquer'd Trunks, Escrators, Bowls	13470.
Cups, Dishes, &c.	10500.
Lacquer'd Tables, inlaid.	189.
Lacquer'd Pannels in Frames, painted	47.
and carved for Rooms.	178.
Lacquer'd Boards.	3099.
Lacquer'd Brushes.	277.
Lacquer'd Tables, not inlaid.	174.
Lacquer'd Fans for Fire.	54.
Lacquer'd Boards for Skreens	71.
Skreens set in Frames.	
Brass and Iron Frames and Leaves for	
Lanterns.	
Brass Hinges in Chests.	

The total sum realised at the auction of the cargoes of these three ships, which included large quantities of silks and cotton goods not mentioned in the above list, was more than two hundred thousand pounds, even though "great quantities were unsold." This sum is a very considerable one, when it is remem-

bered that the pound sterling in the seventeenth century was worth at least five times its present value.

There is much of particular interest in the following "Relation," as it shows that it was not until after 1672-73 that the East India trade began to assume substantial proportions. This document is undated, but is believed to have been written in about 1700.

"A true Relation of the Rise and Progress of the East-India Company, shewing how their Manufactures have been, are, and will be prejudicial, to the Manufactures of England; and what Endeavours have been used for and against any Restriction. Together with some Remarks thereon.

"THE Goods Imported from the *East-Indies*, for several Years after the *East-India Company* was first Established, were Drugs, Spices, Salt-petre, &c. and some Course Callico's, which were most Exported again: The Members of that Company being then afraid to adventure on other Manufactured Goods, because they well knew they would prejudice our own, and raise a Storm against the Company, as they oftentimes declared.

"The Charter of the *East-India* Company was Confirmed by King *Charles II.* in the Thirteenth Year of his Reign : and the Law for permitting Bullion to be Exported, was made soon after at the Solicitation of that Company ; and till then, little Silver or Gold was Exported. After that Law was made, begun the great Exportation of Bullion to *India*.

"In *Anno* 72, or 73, several Artificers were sent over by the Company, with great quantities of English Patterns, to teach the *Indians* how to Manufacture Goods to make them Vendible in *England*, and the rest of the *European* Markets. After which began the great Trade in Manufactured Goods from the *Indies*.

"This was complained of, and proved before several Lords appointed by King *Charles II.* in *Anno* 1680, or 81. Whereupon the Company received some discouragement ; but finding great Gain by Wrought Silks, Bengals and Callico's, would not desist Trading in them : upon which great Complaints were made in Parliament, against the growth of the *East-India* Trade, which was grown so large, that about £500000 in Bullion, and but small quantities of our Manufactures were Yearly Exported ; and vast quantities of Manufactured Goods Imported, for several Years before the War, which were most spent in *England*, and our Plantations, in the room of our own Manufactures, *viz.* their Wrought Silks, Bengals, Painted and Dyed Callico's, in the room of our Silks, Half Silks, Worsted Stuffs, Say's, Perpetuano's, and divers other Commodities, not only for Vestments for both Sexes, but for Hanging of Rooms, Beds, &c."

Another contemporary document which was written as a protest against the free importation of East Indian Goods is a Petition of the Joiners' Company which was presented to Parliament about the year 1700. The Petition, setting forth the complaints, reads as follows :—

"THE CASE OF THE JOYNERS *Company* AGAINST *The Importation of Manufactured* CABINET-WORK *from the EAST-INDIES*.

"WHEREAS great Numbers of Artificers, Members of the said Company, have been bred up in the said Art or Mystery of making Cabinets, Scrutores, Tables, Chests and all other sorts of Cabinet-Work in *England*, in which of late Years they have arrived to so great a Perfection, as exceeds all *Europe*.

"BUT several Merchants, and others, Trading to the *East-Indies*, and to several Ports and Places thereabouts, have procured to be made in *London*, of late Years, and sent over to the *East-Indies*, Patterns and Models of all sorts of Cabinet Goods ; and have Yearly return'd from thence such great Quantities of Cabinet-Wares, Manufactured there after the *English* Fashion, by our Models, that the said Trade in *England* is in great Danger of being utterly Ruined, being ingross'd by the said Merchants, and others, that Trade to and from those Parts, to so great a Degree, that they not only supply these



NO. III. CHINESE LACQUERED CABINET ON CARVED STAND EARLY EIGHTEENTH CENTURY

Kingdoms with such Commodities, so Imported, but also spoil the Exportation of the said Joiners and Cabinet-Makers Work to Foreign Parts, so that their Journey-men and Apprentices, in a manner, will be useless ; which, if not timely prevented, will Reduce the said Joiners, Cabinet-Makers, and Thousands of other Poor Artificers depending on them, as the Carvers, Turners, Copper-Smiths, Glew-Makers, Sawyers, &c. to a deplorable Condition, who must perish for want of Work or be maintained by their several Parishes.

"AND in lieu of abundance of Foreign Commodities, which the said Joiners and Cabinet-Makers are obliged to use in their Trade, the English Woollen Manufactures were Exported, so that the Kingdom in general were Gainers thereby.

"AND the Youth of this Nation that now are, and daily come to Handy-craft Trades, will be under the like Misfortune, if, when their Trades are brought to Perfection, their Models are carried to India, and Manufactured there.

"THE following Goods, Manufactured in India, have been imported within these Four Years, viz. Two Hundred forty four Cabinets, Six Thousand five hundred eighty two Tea-Tables, Four hundred twenty eight Chests, Seventy Trunks, Fifty Two Screens, Five hundred eight nine Looking-Glass Frames, Six hundred fifty five Tops for Stands, Eight Hundred eighteen Lacquer'd Boards, Five hundred ninety seven Sconces, and Four thousand one hundred twenty Dressing, Comb, and Powder Boxes.

"Besides several Sales lately made, in which were great Quantities of the said Cabinet-Work, as also in other Sales daily expected.

"Wherefore 'tis hoped the wisdom of this Honourable House will Interpose for the Relief of these poor Artificers, &c."

This list of imported articles giving the names of the various pieces of furniture is worthy consideration.

The cabinets referred to may have been similar to the piece illustrated (No. iv.) and "The Tops for Stands" meant, presumably, the square box-like cabinet enclosed by doors (frontispiece), which was mounted on an English stand after its import into England. The tea-table unfortunately I have not been able to find an example to illustrate. It was a type of table of rectangular proportions with

four legs connected by stretchers. The chests and trunks were similar to the examples illustrated, Nos. i. and vi. The distinguishing feature between a chest and a trunk appears to be that the latter had a domed top ; many of these Oriental chests and trunks being found to-day mounted on contemporary English-made stands. The sconces were probably lacquered, although not described as such, but an Oriental lacquer sconce of the seventeenth century would be a very rare piece to find to-day—there is, in fact, no example recorded at the present time.

In the Petition and the "Relation," mention is made of the despatch of models and patterns of English articles which the "Indians" could copy ; the furniture of China and Japan having no similarity as regards design to that of Europe.

When lacquer furniture began to be popular in England, the merchants, realising that Chinese and Japanese lacquer was infinitely superior both in its execution and finish to the European variety, which was little more than paint and varnish, took steps to import pieces of furniture of accepted European designs finished with the Oriental lacquer. Another incentive was undoubtedly the fact that the imported Chinese and Japanese furniture was cheaper, even after taking into consideration the cost of freight.

An alternative to sending out models for the native craftsmen to copy was to ship English-made carcasses to China, where they were lacquered and shipped back to England. The following extract from an



NO. IV.—EXTERIOR OF DOOR OF CABINET SHOWN NO. III.

Furniture from the Indies

interesting letter from the East India Co. to "The Chief and Factors at Tonquin" under the date of September 26th, 1684, is proof that this was done:—

"You will See by the Invoice y^e we have Sent you (to help fill up y^e Ship) Some quantity of Joyners ware to be Lackred there, wth we have done upon conference wth Capt. Knox and Mr. James, who both assure us,

you may with care and circumspection procure them to be bett^r lackred and painted then ordinary wherein we can give you no particular directions, they being things of Fancy, but we would have them all well done and Substantiall that may hold for many yeares and with as much variety as may be, Some plain black, but most to be adorned with birds, flowers or Imagery Such as you Shall with the advice of Mr. Clyve Purser of the Dragon, think may be most acceptable in England, the Said Mr. Clyve was formerly a Cabinet maker, and kept a great Shop of Such wares in this City, and by his former pro-



No. V.—DETAIL OF HANDLE OF CHEST (No. VI.)

fession and his observation now, he Should probably be able to make the best Judgment w^h sort of workes may be most in request here, . . . and direct the workmen you shall employ in the Lackring of those Joyners wares in the most comely and agreeable manner to the humour of this place."

In the Court Minutes of the East India Company under the date of August 31st, 1687,

there appears the following minute, which provides additional evidence of this practice:—

"The Committees for the Surat warehouse are desired to view the several sorts of lacquered wares now brought home on the George and Rainbow and to give direction for making of such frames of chairs and other things as may be most proper to be sent in the next ship for Tonquin to be lacquered."

The cost of shipping the furniture to China was probably negligible, as in the letter quoted above it is stated that the "Joyners ware to be Lackred" in China is being sent to help fill up the ship.



No. VI.—CHINESE LACQUERED CHEST DECORATED DESIGNS OF LANDSCAPE, ROCKS AND WATER

LATE SEVENTEENTH CENTURY



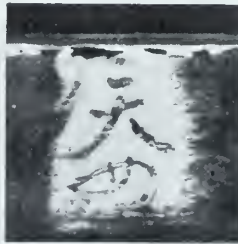
NO. VII.—CHINESE LACQUERED DRESSING-TABLE WITH FOLDING TOP AND RISING GLASS. MID-EIGHTEENTH CENTURY

It would appear that it was the custom to dispose by auction of imported Indian goods on their arrival in England. In contemporary newspapers there are numerous advertisements relating to the sale of "Indian" and East Indian goods. Such sales consisted of all varieties of Indian imports, from cottons and silks to furniture and china-ware. The sale of the cargoes of the ships of the East India Company took place at East India House, the headquarters of the Company. Other sales were held at various places in London, such as the "Indian Warehouse" and the "Japan Warehouse." There were also retail shops which specialised in the sale of Indian goods; for example, there appears the following advertisement in the *London Post* of June 6th, 1701:—"At the Indian King in Birching-lane, over against Exchange Alley, is sold Indian Goods, Muslins, Chocolet, Tea, China and Fans."

About 1710, the Japanners also presented a Petition to Parliament for the suppression of the import of "Indian Lacquer." They argued that "the large quantities of Japan'd Goods expected shortly to be brought from the Indies, will not only tend to the Ruine

of the Japan-Trade in England, but also Obstruct the Transportation of our English Lacquer to all Europe." As in the Joyners' Petition, the Japanners also complain regarding the English merchants sending over English Pattern and Models to India "and bringing in such vast Quantities of Indian Lacquer'd Wares; (especially within the last two years)." The following is an interesting paragraph in the Petition concerning the quality of English Japanning:—"And many of the Artificers, in the said Art and Mystery have brought it to so great a Perfection, as to Exceed all manner of Indian Lacquer, and to equal the right Japan itself, by enduring the Fire in the Boyling of Liquors."

Judging from examples of this Indian furniture which survive to-day, it would appear that the greater proportion of it was lacquered. Polished wood furniture was usually made from a wood known as Padouk, which is hard, close-grained and heavy, with a colour and figure similar to rosewood. What this wood was termed in the eighteenth century it is, unfortunately, not possible to say. In a list of imports from East India, in the year 1759, furniture described as being made of rosewood and



NO. VIII.—CHINESE LETTERING ON THE BACK OF A DRAWER OF TABLE NO. VII.

blackwood is recorded ; also forty-two planks of blackwood were imported at a cost of £12 8s. The greater part of the "Indian" furniture which has survived would appear from its design to date from the eighteenth century. Seventeenth-century examples are rare, with the exception of lacquer cabinets, of which large quantities were imported and mounted on English stands.

One certain method of recognising this "Indian" furniture, in the case of pieces which contain drawers, is the fact that Chinese or Japanese writing is usually found on the underneath of the drawer, or on the back (see No. viii.). This writing showed the sequence in which the drawers were placed in the carcase. Unfortunately, owing to the difficulty of distinguishing Chinese from Japanese writing, this method does not make it possible to say definitely whether a piece is Chinese or Japanese in origin.

In view of the fact that several of the contemporary records, referred to in this article, have not been re-published, and that they have an important bearing upon the introduction of lacquered furniture and other Oriental wares into England, they are quoted at greater length than would otherwise have been necessary. And I shall hope to deal later with "Indian" furniture under its two categories : lacquered and polished wood.

A great deal of this Indian furniture dating from the first half of the eighteenth century is in existence to-day in England. In many cases, owing to its not being understood, it is regarded as of either English or European provenance. In my further article on this subject I will describe the outstanding differences as regards material, construction and craftsmanship between European and this "Indian" furniture.

Judging from existing examples of Indian lacquer furniture, by far the greater quantity of it came from China. The imported furniture from Japan was very much superior as regards quality of the lacquer ; the design was also far more skilfully drawn ; see lacquer cabinet illustrated (frontispiece). Also, while the metal mounts on Chinese pieces were usually of thin lacquered brass, those on Japanese furniture were more substantial. The illustrations are by the kind courtesy of : Nos. i. and iii., Messrs. M. Harris & Sons ; No. vi., Messrs. Edwards & Sons ; No. vii., Messrs. Stair & Andrew ; No. ix., The Lord Plender, G.B.E., F.S.A.



No. IX.—A CHINESE LACQUERED "ESCRETOR" : THE DESIGN OF THIS PIECE IS A DIRECT ADAPTATION FROM A CONTEMPORARY ENGLISH OR DUTCH EXAMPLE EARLY EIGHTEENTH CENTURY

HIGHMORE'S SCRAP-BOOK

By CHARLES R. BEARD



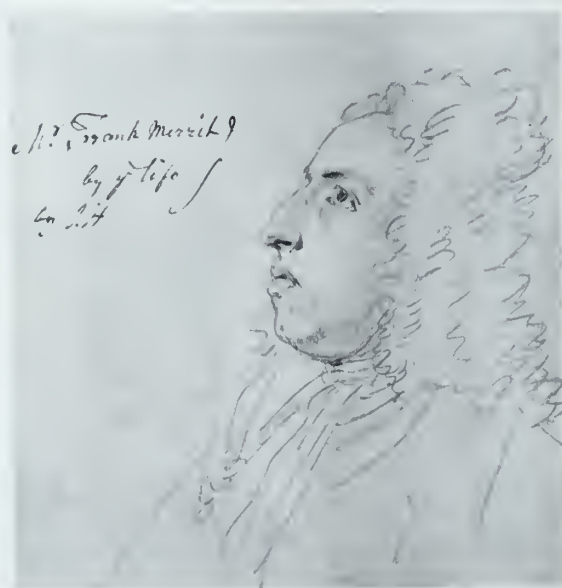
NO. 1.—STUDIES FOR PORTRAIT OF ANNE MARIA, HIGHMORE'S DAUGHTER-IN-LAW

DURING his researches into the work of Joseph Highmore, the results of which appeared in *THE CONNOISSEUR* for October, 1930, Mr. Scobell Armstrong discovered a scrap-book of sketches in the possession of Lady King, whose husband, the late Sir George Anthony King, was directly descended from the painter. This scrap-book contained not only sketches by Highmore himself, but also a representative collection of the work of his daughter, Susanna, who later became Mrs. Duncombe, together with examples by other descendants and relatives of Joseph Highmore.

Valuable as the material undoubtedly is, it would have been still more so had Highmore—anticipating the interest that every detail of his life and work was one day to arouse—seen fit to write with his own hand the very meagre notes with which some of his sketches are garnished. When I first had the pleasure of examining these drawings, I was tempted to accept these annotations as being by Highmore himself, and therefore of unquestionable authority. Such cannot, however, be the case, for

among the sketches are two studies (No. i.) for a portrait of a lady subscribed—*E Studiis Avi pro Effigie matri mei A.H. 1724.* and signed *J.H.* A second group of sketches, which includes two powerful pen-and-ink drawings of a most blackguardly individual, noted as *Rump at Bury St. Edmunds*, are described as *E Studiis mei Venerabilis Avi J. H.* The date 1724 is clearly incorrect, for the portrait evidently belongs to the middle of the eighteenth century; and the initials *A.H.* and the relationship to the artist implied by the word *avus* points to Highmore's grandson, Anthony Highmore (1758-1829), the legal writer, as the scribe. His mother was Anna Maria, daughter of the Rev. Seth Ellis, of Brampton, in Derbyshire.

Despite the element of doubt which this circumstance throws upon the



NO. II.—SKETCH OF "MR. FRANK MERRIT BY YE LIFE" C.1730

authority of some of the marginalia, the scrap-book sheds a little, but none-the-less welcome, light upon Joseph Highmore's earlier friendships and upon the circles in which the Highmores later moved. One extremely competent sketch of a



No. IV. SKETCH : PORTRAIT OF A MAN WITH BOOK

rather unpleasing individual is noted as being a portrait of *Mr. Frank Merrit by ye Life* (No. ii.). The fashion of the wig and a glimpse of the dress fixes the period of its execution as about 1730. But search in all the likely and many unlikely places has so far failed to reveal any trace of Mr. Frank Merrit. He had no connection with *The Procession and Ceremonies*, he was not a Government official of any standing, and his name does not occur in any of the London Parish Registers, nor in the pages of the *Gentleman's*



No. III.—SKETCH FOR A PORTRAIT GROUP : WITH FRAME MEASUREMENTS

Magazine. And, lastly, there is no trace of him in Mr. Douglas Merritt's *Merritt Records*, though it must be admitted that this author—the published results of whose labours, extending over many years, prove beyond question the very unusual care and thoroughness of his search—has devoted his energies principally to the exhumation of dead-and-gone American members of the family. It is possible, however, that Merritt was one of the two unnamed men who accompanied Highmore, according to his obituary notice in the *Gentleman's Magazine*, on his visit to Dusseldorf in the summer of 1732 to study



No. V.—SKETCH FOR FAMILY GROUP ONE OF SEVERAL THAT AT PRESENT ARE UNIDENTIFIED

the "Rubenses" belonging to the Elector Palatine. The other members of the party were Dr. Henry Pemberton (1694-1771), the physician and writer, and the latter's friend, Benjamin Robins (1707-1751), the mathematician and military engineer, and author of *New Principles of Gunnery*.

One or two sketches are especially valuable as revealing Highmore's preliminary work, the proportions of the height to width of a portrait group. In No. iii., it is 3 ft. 6 in. by 4 ft. 8 in., the frame being six inches wide. Valuable constructional

conceivably intended to be used for a series of paintings to illustrate *Clarissa*, similar to the earlier series prepared for *Pamela*.

The date of Susanna Highmore's marriage to the Rev. John Duncombe (1729-1786), the antiquary and translator of Horace, is seemingly still open to some question. It was apparently the biographical articles on the Duncombes in *The Dictionary of National Biography* that created this element of uncertainty. In his notice of John Duncombe, Francis Watt says that "he married in 1761 Susanna,



No. VI.—SKETCH IN GOUACHE OF A GALLANT AND LADY : DATED 1744 : PERHAPS DESIGNED FOR USE AS A FAN

lines are also marked in No. iv., a sketch for a portrait of a gentleman with a book in his hand.

Several of Highmore's latest sketches of about 1745 to 1750, intended as suggestions for family groups (No. v.), are of interest and possible value in establishing paintings hitherto unrecognised as his work. With these must be associated some sketches in gouache, of which No. vi., dated 1744, is the best example. The latter are characterised by a marked touch of caricature. Another group of about the same period, and obviously intended to be the basis for a series of illustrations for a novel, embody figures "in the Van Dyck taste and dress" posed against palatial backgrounds. They were

daughter of Joseph Highmore." But on the same page Miss Jennett Humphreys, in her biography of Susanna, states circumstantially "they were married on 20th April, 1763." While Thieme-Becker follows Miss Humphreys, Mr. Scobell Armstrong prefers to side with Mr. Watt. The matter in itself is of no great importance; but, since all authorities are agreed that it was in the year of his daughter's marriage that Highmore retired, and in the year following that he moved from London to Canterbury, it becomes necessary to clear the matter up once and for all. Reference to the *Gentleman's Magazine* for 1761 (vol. XXXI., p. 188) reveals the record of the marriage of the Rev. Mr.

Duncombe, Rector of St. Andrew's, Canterbury, to Miss Highmore on April 20th of that year.

The date of Susanna's birth, too, is doubtful. Charitably it has been suggested in Thieme-Becker and by Miss Humphreys that she was born about 1730, and was therefore about thirty-one when, after a protracted courtship of ten years, she married Mr. Duncombe in 1761. Actually, according to the family pedigree, she was born on December 9th, 1725.

Most of Susanna Duncombe's later work is signed S.D., and it is sufficiently mannered to be easily recognisable wherever it appears in the scrap-book (No. vii. and No. ix.). Her earlier work, produced in her "twenties," is unidentifiable in the ordinary way. But Stadler prepared for the second volume of Mrs. Barbauld's

Correspondence of Samuel Richardson (1804), an aquatint representing Richardson reading the manuscript of *Sir Charles Grandison* to a group of his friends in the grotto at North End, Hammersmith, in 1751. In the top margin this is described as being produced "from a drawing

made at the time by Miss Highmore." This aquatint is closely connected in style with one or two sketches in the scrap-book, which are clearly not her father's work. One of these shows similar figures in an interior setting. It apparently represents a proud mother showing off her daughters to a would-be suitor. This in turn can be connected with a second sketch, *A Country Scene*, of a slightly earlier date, here reproduced in colour (Plate p. 297).

An example of her work as an illustrator in the guileless and insipid manner of the period, which so completely matches the lucubrations of the Bluestockings with whom she associated, is reproduced in No. viii. Apparently this drawing was never utilised. But about 1767 she was associated with A. Walker in producing the four title-pages in the quasi-classical manner

for the second, 1767, edition of her and her husband's translations of *The Works of Horace in English Verse*. Proofs of these engravings, but without the lettering of the title, are in the scrap-book. Later still she partnered Isaac Taylor in the title-page for her



S.D. = Susanna Duncombe
nee Highmore - daughter of
Joseph Highmore -

NO. VII.—SKETCH BY SUSANNA DUNCOMBE, DAUGHTER OF HIGHMORE



NO. VIII.—PRELIMINARY STUDY BY S.D. FOR AN ILLUSTRATION



NO. IX.—SKETCH BY S. DUNCOMBE: PERHAPS AN ILLUSTRATION

husband's edition (1773) of the *Letters from Italy* of John Boyle, Earl of Cork and Orrery, and in the same year she and William Walker produced the title-page illustrating a scene from John Hughes' *Siege of Damascus* for the 1773 edition of his *Letters*.

One sketch (No. x.), however, has a particular and pathetic interest. In 1750 Highmore's wife, the daughter of Anthony Hiller, of Effingham, died. Attached to this sketch (the pins are still in place) are four lines of poetry in Highmore's later hand, i.e. about 1765:—

"My Dearest Girl this
drawing made
Her hand perform'd the
light and shade
Enough: or like, or not,
with joy
I view, and kiss the
Lovly [*sic*] Toy."

I cannot conceive that this sketch is the work of Susanna; her drawings are far too feeble.

And the only other possible "Dearest Girl" is Highmore's wife, who when the lines were written had been dead nearly fifteen years. The portrait is that of a young woman in a costume of about 1745, and the sketch cannot therefore be a self-portrait by Mrs. Highmore. It would therefore appear possible that it is a sketch by his wife of their daughter Susanna, then about twenty years old. A second sketch, by Highmore himself, maybe represents the same girl.

Most of our information on the subject of the Highmores' friends is to be found in Mrs. Barbauld's *Letters of Samuel Richardson* and Hughes' *Letters*, and similar collections of literary relics.

One sketch suggests that Susanna frequented the Sunday concerts of Anne Ford (1737-1824), the authoress and musician, to which all the town was flocking about 1758. This young woman of "immeasurable affectations" in 1762 married "Gallstone" Thicknesse, Lieutenant-Governor of Landguard Fort. And the double title to the sketch of *Miss Ford—Mrs. Thicknesse* playing on her favourite viol de gamba "of exquisite workmanship and mellifluous tone," suggests that it was made in or about 1760 at the time of her famous concerts in the Haymarket, when the street was filled by her father's orders



NO. X.—SKETCH OF SUSANNA: BY MRS. HIGHMORE

with Bow Street runners, who only dispersed by Lord Tankerville's threat to call out a detachment of the Guards. Susanna, on her marriage in 1761, moved to Canterbury, while Miss Ford, as she then was, shortly afterwards accompanied the Thicknessees to Landguard, and the two women would scarcely have had an opportunity of meeting later.

In 1761 Highmore retired, and in March, 1762, according to his obituary in the *Gentleman's Magazine* for 1780, he sold his pictures in preparation for his removal to Canterbury, where he intended to take up his residence with his daughter and son-in-law. By this removal Highmore exchanged a literary atmosphere flavoured with art for one that breathed antiquity. For his son-in-law in his day enjoyed a very considerable reputation as an antiquary, and possessed

the friendship of many members of that learned body, the Royal Antiquarian Society.

In this connection the amusing caricature of *The Back of Capt. Grose* (No. xi.) is of some interest. Appropriately enough, the author of *The Military Antiquities* is girded with a sword of prodigious proportions. This sketch was probably made during the last few years of Highmore's life at Canterbury. Grose was born about 1731, and from 1755 to 1763 held the office of Richmond Herald. From about 1764 he was Adjutant and Paymaster of the Hampshire Militia, and it was not until 1778, or slightly earlier, that he became Captain and Adjutant of the Surrey Militia. Grose was connected by marriage with Canterbury, for he married Catherine, daughter of Mr. Jordan of that city, and doubtless knew Highmore's antiquary son-in-law. There would be nothing surprising in Highmore meeting the Captain during the latter's many rambles in search of antiquities.

The sketch of James Harris (1709-1780) in the scrap-book throws a little more light upon the course of one of Highmore's friendships. James Harris, of Salisbury, was the author of *Hermes* and of a number of other scholarly but exceedingly dull books upon grammar. Johnson described him as a "prig and a

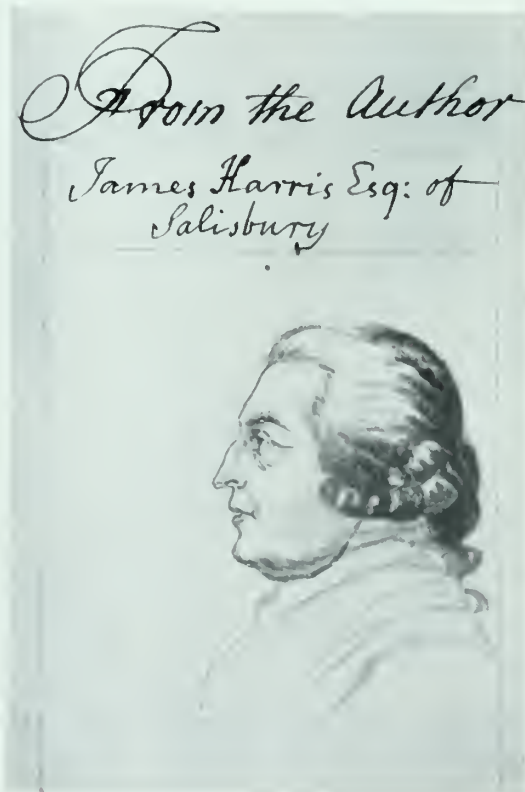
bad prig." But the lexicographer was naturally prejudiced. There could not be two cocks on Johnson's philological dunghill. Apart from his scholastic pursuits, Harris was an amateur of the arts of some little note, and he was possessed, moreover, of the wealth to indulge his whims. Music was a passion with him, and he lent his patronage to concerts and assisted wholeheartedly in the preparation for the musical festivals at Salisbury. It was his twin enthusiasms that prompted John Townshend's witticism that, when Harris entered Parliament in 1761, he would find there neither harmony nor grammar. In 1745, Harris married Elizabeth, daughter and heiress of John Clarke, of Sandford, Bridgwater. And in 1748, Highmore painted Mrs. Harris and her son James (1746-1820), afterwards first Earl of Malmesbury. The portrait is in the possession of the present Earl at Heron Court. (See THE CONNOISSEUR, August, 1918.)

In 1761, Harris entered Parliament as M.P. for Christchurch, becoming within a year or two a Lord of the Admiralty and a Lord of the Treasury, and subsequently Secretary to the Queen. But some years earlier he had taken up his pen in the cause of Art, and in 1744 he published a volume of three treatises upon *Art; Music, Painting, and Poetry; and Happiness*.

Highmore, too, after his removal to Canterbury in 1762, devoted his energies to the composition of certain essays on matters connected with Art. His first pamphlet, published in 1754,



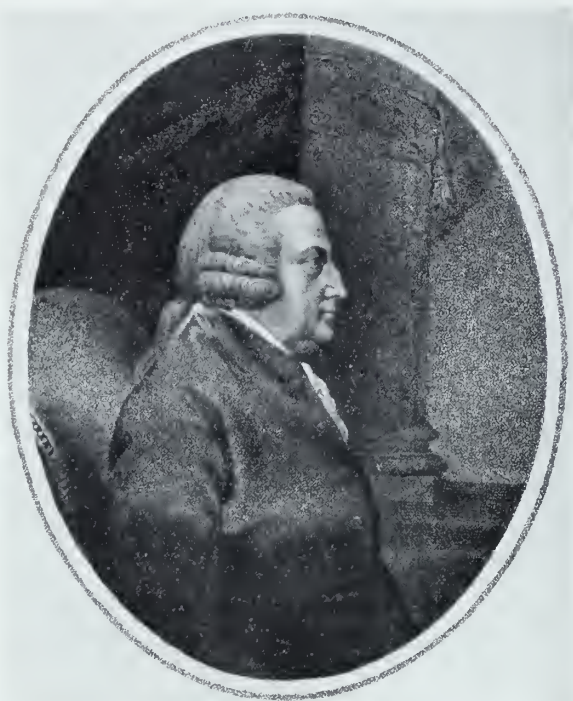
No. XI. ROUGH SKETCH: CAPT. GROSE, THE ANTIQUARY



No. XII.—SKETCH BY J. HIGHMORE: JAMES HARRIS, ESQ.

had been devoted to the painted ceiling of the Banqueting House at Whitehall. The first of those published after his retirement, *The Practice of Perspective on the Principles of Dr. Brook Taylor*, appeared in 1763. Two years later, in 1765, the second edition of Harris' *Art* was brought out, and a copy was apparently sent by the author to Highmore. At all events, the fly-leaf, with the usual inscription, is to be found in Lady King's scrap-book, and on to this Highmore has pasted a profile sketch by himself of the author (No. xii.). This, though reversed, bears a fairly close resemblance, emphasised by the Catogan wig, to the wax medallion of Harris executed in 1776 by Isaac Gosset (apparently based on Romney's portrait now in the National Portrait Gallery), which is reproduced as a frontispiece to the second volume of Harris' collected *Works* published in 1801 (No. xiii.). This sketch, however, shows Harris some ten years younger.

It is not, however, the only likeness that Highmore drew of Harris. Some years earlier, probably about 1755, he had painted a three-quarter length of him, which was engraved by Bestland for the frontispiece to the first volume of Harris' *Works* (No. xiv.). The portrait being nearly full face, Harris' characteristic features are not so pronounced as in Gosset's delineation of Harris and Highmore's sketch. And this brings me to a suggestion. It is certainly strange that Highmore did not paint a portrait of Harris when he



NO. XIII.—PROFILE OF JAMES HARRIS : AFTER ISAAC GOSSET

painted one of his wife and son. At all events, there is no record of one. But personally I am inclined to suspect that the National Gallery's *Gentleman in Murrey-Brown Velvet*, painted in 1747, is the companion portrait to that of Mrs. Harris (see *THE CONNOISSEUR*, October, 1930). Mr. Scobell Armstrong has written of this admirable portrait that the sitter "was evidently a man endowed with intelligence and wealth—a connoisseur of life in an age of leisure," drawing attention to "the handsome inscrutable face—the unchallengeable assurance—the faint and slightly ironic smile." The apparent age of the sitter, the date (1747), and the features and the evident character of the man are not out of harmony with such an identification. In both the same marked physical characteristics are apparent—the high-bridged, rather long-pointed nose with deep nostrils, very arched eyebrows, cleft chin, and well-formed mouth a trifle open, with its suggestion of a half-smile.

It is to be regretted that Lady King's scrap-book does not furnish us with any information regarding the life and activities of Highmore's son, Anthony, or of his uncle Thomas, who received his patent as Serjeant Painter to King William III. in 1702. Nor does it throw any light upon Highmore's ancestry, a subject of no little interest, in particular with regard to that somewhat nebulous figure, Lieutenant-Colonel Abraham Highmore, Joseph

Highmore's grandfather. The latter's father was Edward Highmore, Rector of Winterbourne Stickland in Dorset from 1613 to his death in 1667. His mother's name was Margaret, but from what family she was descended is unknown. His elder brother, Edward, like his father a clerk in Holy Orders, died in 1638 and was buried at Stickland. Abraham was apparently born early in 1616, and was baptised on February 13th of that year (*Hutchins' Dorset*, edit. 1861-64, Vol. I., under *Winterborne Stickland*). According to the writer of his grandson's obituary notice, he served with distinction in the Royal Army during the Civil War, and incidentally lost considerable property on the collapse of the Royal Cause. So far, his services have not been discovered. But there would appear to be justification for belief in their existence, for in 1683 he was graciously permitted to change his ancestral crest of a *sable moor-cock* for an *arm in armour, argent, grasping a falchion, argent, hilted or, between two leading staves, gules, headed or*. He was then residing at Stickland. Edward, his second son and Joseph's father, was baptised at Stickland on August 31st, 1655. What no doubt brought him to London to seek his fortune was the presence there of certain of his kinsmen. For the Highmores of Stickland claimed cousinship with the Highmores of Armathwaye in Cumberland.



NO. XIV.—JAMES HARRIS, BY C. BESTLAND : AFTER HIGHMORE

W. LINGAME
1884



A COUNTRY SCENE : BY SUSANNA HIGHMORE
(MRS. DUNCOMBE) : BELONGING TO LADY KING

RUSSIAN IMPERIAL EASTER GIFTS THE WORK OF CARL FABERGÉ

By H. C. BAINBRIDGE

MUCH interest was aroused recently by the appearance, at a public sale, of the first of a series of Easter eggs made by Carl Fabergé for the late Imperial Russian Family. A number of more remarkable examples are here reproduced with the first of two articles by Mr. H. C. Bainbridge who was closely associated with Carl Fabergé.—EDITOR.



NO. 1.—EASTER EGG IN LAPIS-LAZULI WITH CHASED GOLD MOUNTS AND DIAMONDS CONTAINING CRUISER MODEL



NO. 1A. GOLD MODEL OF THE CRUISER *PAMIAT AZOVA*

FORTUNE, capricious at all times, has rarely heaped up her favours more lavishly than upon the family of Fabergé; rarely has she been more cruel. In turns, she has cut them down, raised them to the very pinnacle of fame, and then ruthlessly uprooted them.

As Huguenots, after the Revocation of the Edict of Nantes in 1685, they fled from France and took refuge in Northern Germany at Schwedt-on-Oder, and at a later date settled in Pernau in the Province of Livonia on the Gulf of Riga. It was here that Peter Fabergé became a Russian subject and his son Gustav was born. He went to St. Petersburg, became a goldsmith and jeweller, and, in 1842, opened a small shop in a basement flat in the Great Morskaiya Street. His wife was Charlotte Jungstedt, a lady of Swedish or Danish origin, and to them, on May 30th, 1846, was born Carl Fabergé, later to be, possibly, the greatest jeweller-craftsman of the nineteenth century.

Gustav Fabergé soon found his little basement shop too small, and a new one was taken on the ground floor of premises opposite. It was here, on his retirement, that his son Carl took control of the business. In 1890, he enlarged the shop to double its size, but this in turn proved too small, and, in 1898, he bought a house in the same street and upon the site built the fine Gothic building which was to be the home and workshop of the House of Fabergé for twenty years. It was here that the art of the goldsmith was raised to a peak of perfection seldom, if ever, before surpassed, and Fabergé creations were sought by every lover of beautiful objects the world over. It was here that potentates came, almost as pilgrims to a shrine, to do homage to the work of genius. And it was here, too, that once again Fortune turned; in 1918 the House of Fabergé was wrecked by the Russian Revolution.

Carl Fabergé (known in Russia as Carl Gustavovitch) was educated mainly in Paris, where he studied the arts of the goldsmith and jeweller. Returning to St. Petersburg to his father's business, he applied his innate sense of beauty and artistic



NO. II. EASTER EGG OF EMPIRE STYLE IN GREEN AND WHITE ENAMEL, CHASED GOLD ORNAMENT AND DIAMONDS

taste to the improvement of the jeweller's and goldsmith's work in Russia, which at that time was massive and in poor taste; and he was the first craftsman in Russia to make objects worthy to rank with the finest examples of the goldsmith's art. The influence on his work of the French classic styles is seen in the Imperial Easter egg (No. i.), given by the Tsar Nicholas II. to the Dowager Empress Marie Feodorovna. It is in lapis-lazuli, mounted with chased gold and diamonds in the style of Louis XV.; and contains a gold model of the cruiser *Pamiat Asova*, on which the Tsar, when Heir Apparent, made his voyage round the world. A similar influence is seen in another Easter egg (No. ii.), given also by the Tsar Nicholas II. to the Dowager Empress. It is in green and white enamel ornamented in chased gold and dia-

monds in the Empire style. Inside is a screen in gold with miniatures depicting the uniforms of the different regiments of which Her Majesty was Honorary Colonel (No. iia.).

His greatest inspiration, however, came from Russia herself, and just as she assimilated foreign styles and evolved something from them to accord



NO. IIA. SCREEN IN GOLD, CONTAINED IN NO. II., WITH MINIATURES IN COLOURS OF THE DIFFERENT REGIMENTAL UNIFORMS



No. III.—EGG IN WHITE ENAMEL WITH GOLD CUPOLA REPRESENTING THE USPENSKY CATHEDRAL, MOSCOW

with her own tastes, so Russia impressed her stamp on Fabergé. It was this influence which gave so much of dignity and richness to his work and which added a certain mystery, as though something was concealed and not apparent at first glance; an underlying sense of power which was as unmistakable in many of his jewels as in his *fantaisies*. A good example is the Easter egg (No. iii.), which the Tsar Nicholas II. gave to the Tsarina Alexandra Feodorovna. This is in white enamel with a gold cupola representing the Uspensky Cathedral in Moscow, where all the Russian Tsars were crowned. The turrets of the Kreml, Moscow, are reproduced in red gold with the roofs in green enamel, and the pedestal in white onyx.

At the Pan-Russian Exhibition in Moscow in 1882, Fabergé was awarded the gold medal, repeating this success at the International Goldsmith's Exhibition in Nuremberg, where he exhibited finely executed copies of the Greek gold ornaments dating from the fourth century B.C. found at Kertsch in the Crimea, the originals of which are in the Ermitage Museum in St. Petersburg. It was the great art lover, Count Stroganoff, who suggested the idea of making these copies. At the Northern Exhibition in Stockholm, in 1897, he exhibited "Hors Concours." But it was at the *Exposition Internationale Universelle*, in Paris in 1900, that he was acclaimed Master by the Goldsmiths of France, and his work became known for ever afterwards by a style of its own—"Fabergé."

One honour which he prized perhaps more than any other was that accorded to him by the Tsar, when a number of Fabergé pieces were given a place in the Ermitage Museum. It was the first, and, I believe, the only, time when works were



No. IV.—EASTER EGG IN VIOLET ENAMEL MOUNTED IN GOLD WITH PRECIOUS STONES : WITHIN IS A CROWING COCK

exhibited there during the lifetime of the maker.

There is no doubt that as a master of style he deserves a niche in the temple of fame; he gave new life to the art of enamelling on gold and silver, the renaissance of which in the nineteenth and the beginning of the twentieth centuries was largely due to him. While preserving in his characteristically Russian pieces, such as Eikons and Kovshi, all the excellence of what are called Russian enamels, in which the technique of *cloisonné* and *champlevé* was brought to perfection in the sixteenth and seventeenth centuries, Fabergé found such methods not adapted to give full effect to the designs he had in view.

Not only were the articles made by these old methods too heavy in weight of precious metal, and consequently cumbersome, but owing to faults of construction they were liable to catch on to any article of apparel, and so he inconvenient to carry on the person. The colour-

ings, being many, also imparted to such articles a bizarre appearance. *Nécessaires*, cigarette cases, and *bonbonnières* for the great cosmopolitan ladies of Petersburg, Paris, London, and New York required quite a different treatment.

Thus it was that he set himself to resuscitate the art of applying large surfaces of translucent enamel to *guilloché* backgrounds of gold and silver, and although at the time this was much more difficult than the *cloisonné* and *champlevé* methods, he was well repaid. It allowed him to produce objects of one colour only, and the brilliance given to the enamel by the *guilloché* surface of the precious metal far surpassed the effect obtained by the many colours of the older methods. And, perhaps what was more important, ladies were enabled to have such objects as they carried with them, or which

Russian Imperial Easter Gifts

were part and parcel of their apparel, such as buckles, in colours which would match their dresses. Frequently, it was Fabergé who gave the lead, and the dress was made as a fitting accompaniment to the cigarette case or *nécessaire*.

In overcoming the great difficulties of dealing with large surfaces of translucent enamel, Fabergé made his great contribution to the renaissance of the art of enamelling at the end of the nineteenth century. Buckling of the metal in process of fusing the enamel presented a hard task, but this he overcame so completely that to-day one of the chief evidences of authenticity in his work is the perfect fitting of lids to boxes, and of all detachable parts.

His success in dealing with large surfaces is seen in the Easter egg clock (No. iv.), which the Tsar Nicholas II. gave to the Dowager Empress. It is in violet enamel, with mountings in gold and precious stones; and a cock in gold and enamel springs out at the top and crows announcing the hour.

Confronted with the ever-growing demand on his inventive skill for something new, colour became of supreme importance. A change of colour meant a new article. So it was that he continually sought for new shades and tints in his enamels. At times, owing to some chance mixing, rare and beautiful results were revealed which it was impossible to repeat. Raspberry red, which for a time became the rage of Edwardian London, and an opalescent pink the rage of Paris, were two of these happy chances. In later years Fabergé made use of mat enamels to a very large extent. This added a special note of distinction to many *bibelots* for the boudoir and gave a surface appearance of softness which was not

possible with translucent enamels. The round *bonbonnières* showing their mat *bombé* surfaces quite unadorned except for borders of small pearls, diamonds or other enamel, are perhaps the best examples of his work in this manner.

Never falling to the temptation for vulgar display and gaudy effect, which is so easy with a medium like enamel—with masterly restraint at all times in the choice of his colours and in their use—avoiding unnecessary detail of ornament and heaviness of design, he produced objects which have in them a quality peculiarly his own. Many of his cigarette cases reach the high level of the finer snuff boxes made by the French goldsmiths of the late eighteenth century.

The art of stone cutting, too, owes much to Fabergé. It is the boldness and sweep with which his animals are cut, bringing out their chief characteristics, which make them so attractive. The chimpanzees are perhaps the best of them. Even porcupines were attempted. The most important pieces are those made to the order of King Edward for Queen Alexandra's Fabergé collection. The animals—Persimmon, winner of the Derby; the King's shooting pony; Cæsar, the terrier; Queen Alexandra's dogs and many of the prize cattle; pigs, etc.—were modelled in wax at Sandringham and then cut in stone at St. Petersburg; the colour and the markings of each animal realistically carried out. They are portrait models in semi-precious stones, and set the artist an all but impossible task.

In his flowers—nasturtiums climbing up small poles; roses, and clematis on pergolas; sprays in rock crystal vases—it is difficult to know which to admire most, the fineness of the cutting of the petals and leaves, or the



NO. V.—EASTER EGG IN YELLOW ENAMEL WITH GOLD AND ROSE DIAMONDS AND REVOLVING DIAL THE FLOWERS ARE IN CACHOLONG STONE



NO. VI.—EASTER EGG OF ROCK CRYSTAL WITH EAGLES AND DOLPHINS IN LAPIS-LAZULI AND DIFFERENT ENAMELS

skill and the permanency with which these are fixed to the gold stalks and branches. It is only possible to touch briefly on these in this article, but I cannot refrain from mentioning a dandelion I once saw in the making; one of the flowers had gone to seed, and the "clock" was there in all its frailty. Some idea of Fabergé's flowers may be gained from the illustration of the egg clock (No. v.), in yellow enamel with revolving dial, which the Tsar Nicholas II. presented to the Tsarina. The ornaments are in gold and rose diamonds, and the flowers in white cacholong stone.

Fabergé was a pioneer in the use of Siberian semi-precious stones, the most important of which is nephrite or Siberian green jade. His cigarette cases, stick handles, boxes and other objects for the table, cut in this stone, had a phenomenal success. Among the most interesting pieces in nephrite are those made to the order of the King of Siam, Maha Vadjiravud, consisting of a great Buddha; a vase, 1 foot 6 inches in diameter; and two large candlesticks ornamented with gold, pink enamel, and diamonds for the Commemoration Temple to King Chulalongkorn.

Other uses to which he put these Siberian stones

can be seen in two of the Easter eggs. One is an egg tree (No. ix.), with leaves and pedestal in nephrite; flowers in white opaque enamel and brilliants; trunk in gold; and tub in white onyx with railings in pearls, gold, and green enamel; and a singing bird appears through the leaves at the top of the tree when a button is pressed. Within the tree is a network of gold branches which pass through collets which are cut behind each leaf. It is a remarkable piece of craftsmanship, and stands 10½ inches high over-all. This egg was given, in 1911, to the Dowager Empress Marie Feodorovna by the Tsar Nicholas II. The other (No. vii.) is an egg in pink and white enamel on colonnade in light green jadeite. On the pedestal are four figures, an allegory on the four daughters of the Tsar; and over the egg another figure, an



NO. VII.—ALLEGORICAL EASTER EGG IN PINK AND WHITE ENAMEL ON COLONNADE IN GREEN JADEITE

allegory on the Tsarevitch. This egg was given to the Tsarina Alexandra Feodorovna by the Tsar Nicholas II.

Of all the works of Fabergé, the Imperial Easter eggs are creating the greatest interest to-day. For all time they are a monument to his master mind, to the skill of his designers in developing his rough sketches, and to the craft and ingenuity of his workmasters and workmen. How they came to be made is a romance in itself.

Fabergé was an artist in more ways than one, and his unique gift was a subtle genius for creating just the right situation which evoked in his patrons the desire to possess something which, for the moment, had only taken shape in his mind. When he proposed to the Emperor Alexander III. (the year 1885 is the nearest I can come to a date) that for the next Easter gift for the Empress he should make an egg with some surprise inside it, the Tsar



No. IX.—EASTER EGG TREE WITH LEAVES IN NEPHRITE A SINGING BIRD APPEARS THROUGH THE TOP OF THE TREE



No. VIII.—EASTER EGG IN GREEN ENAMEL WITH ENGRAVED MAP OF TRANS-SIBERIAN RAILWAY AND MODEL TRAIN

was all agog to know what it was to be. To keep an Emperor on tenterhooks may quite easily prove a dangerous proceeding, but Fabergé kept his secret; and, loving a joke, he produced what was, to all appearance, an ordinary hen's egg. It was of gold, enamelled opaque white, and on being opened revealed the yolk, also of gold. The yolk itself opened, and inside was a chicken of gold of different shades; within the chicken was a model of the Imperial Crown, identical in every respect with the original; and inside the Crown was hanging a tiny ruby egg. The Tsar was so pleased that he gave Fabergé a standing order for an egg every Eastertide, and a bargain was struck between emperor and craftsman. The latter was given *carte blanche* to make whatever took his fancy, and the former was to ask no questions; the kernel of the agreement being that each egg must have some surprise inside. To-day, as the outcome of the original joke, there are in existence forty-nine Imperial eggs which for ingenuity, craftsmanship and beauty of design, it is no exaggeration to say, surpass anything of a like nature which has yet come from a goldsmith's workshop.

One of the most ingenious as well as the most beautiful of the surprises is seen in the Imperial Easter egg (No. x.), presented to the Dowager Empress Marie Feodorovna by the Tsar Nicholas II. The egg is in rock crystal on a pedestal of chased gold. Inside is a tree in gold with flowers in enamel and precious stones. On the tree is a peacock in gold and enamel, which when wound up and placed on a table struts about spreading its tail.

Another surprise is seen in the Easter egg (No. vi.), given to the Tsarina Alexandra Feodorovna by the Tsar Nicholas II. This egg is also of rock crystal. The eagles and dolphins are of lapis-lazuli. The mountings in different coloured enamels, and the pedestal is rock crystal. Inside is a model of the favourite yacht of the Imperial Family, *Standart*, on a large piece of aquamarine. And again inside the green enameled egg (No. viii.) around the

outside of which is a map of the Trans-Siberian Railway engraved on oxydised silver, is a miniature model of a Trans-Siberian express train. This egg, the pedestal of which is in white onyx, was another gift to the Tsarina Alexandra Feodorovna from the Tsar Nicholas II. During the lifetime of Alexander III. only one egg was made each year, and this the Tsar gave to the Tsarina Marie Feodorovna. But from the time of the accession of Nicholas II., two were made every year; one to be given to the Tsarina Alexandra Feodorovna and the other to his mother, the Dowager Empress.

Fabergé's joke with the Emperor Alexander had another consequence, and a very far-reaching one. It marked his definite departure from the role of jeweller only; henceforward he became a creator of *fantaisies*, all those beautiful *bibels* for the table; cigarette cases, *bonbonnières*, *nécessaires*, animals and flowers which made him famous all the world over.

I am indebted to Mons. Eugène Fabergé for the early history of his father and for other particulars;

to Messrs. Wartski, of Regent Street, for allowing me to examine the Easter eggs (Nos. iv. and vi.), and for permission to reproduce the photographs; and to Mr. Charles Bowe, an old member of the staff of Fabergé, for much new and interesting information.

Part II. of this article will appear in the June number of THE CONNOISSEUR, and will deal with the workmasters and their marks; and with the designers, modellers and miniature

painters of the House of Fabergé. There will also appear further illustrations of the Easter eggs and other particulars which will assist collectors to confirm the genuineness of Fabergé pieces.

Those to whom the works of this Franco-Russian artist-craftsman are familiar, and who have been accustomed to handling objects of the type for which he is famed, will not fail to recognise pieces made by Carl Fabergé. But since the House of Fabergé ceased to exist, a much wider interest has been aroused, and this makes the identification a matter of importance.



NO. X.—EASTER EGG IN ROCK CRYSTAL WITH PEDESTAL AND MOUNTS OF CHASED GOLD : INSIDE IS A TREE IN ENAMEL AND PRECIOUS STONES AND A PEACOCK

WOVEN FABRICS OF UMBRIA

By PROFESSOR MARIANO ROCCHI

REFERENCE was made, in the previous article on this subject, to the various animals and symbols which were adapted by the Umbrian weavers in the decorative composition of their textiles. And, here, I shall treat with these legendary symbols, which, it must be remembered, held an important place in all primitive religions; many being regarded as sacred and consecrated to various divinities that were worshipped in ancient times.

Certain trees, for example, were looked upon as sacred, the fig tree being associated with the legend of the origin of Rome, and the sacred oak with the cult of the deified Romulus. Other trees and their fruit were dedicated to the worship of the dead, such as the plant and fruit of the pomegranate, the pine and cypress that rise up towards the sky. There are numerous tombstones and sarcophagi of different epochs and styles on which these trees and more especially the pine symbolise the life and resurrection of the soul. I recall a recent and important study, by Michael Stuch, on the Byzantine churches of Athens, in which mention is made of varied magical and mysterious signs having been added to the Christian symbols on Oriental bas-reliefs in these churches.

In other instances the pine and pine-cone figured under different forms as emblems of present and future life: each of the many cones representing a soul affected by many lives. On the Tree of Life, the fruit, when ripe, opens allowing the spirit to escape from the pod and return to heaven: it is a representation of the Tree of Life that, being in continual movement from the sun to the earth and earth to the sun, symbolises the mystery of generation and fecundity which is accomplished by the Sun upon the Earth, the Universal Mother. Thus the Etruscans gave to the lotus the significance of future life, and with all races it is the symbol of generation; it is sometimes substituted by the trefoil or lily, artistically adapted as the symbol of innocence. The tree was held to be sacred because it can

generate in itself and by itself. The humble weavers executed these symbols on fabrics, in an exquisitely artistic manner, which then spread far and wide in houses and churches. In these textures the Tree of Life is always in exuberant fructification, as augury for the one who gives and the one who receives.

Other allegorical figures are the Pascal Lamb; the eagle, which in Oriental fabrics represented the sun, and of



LIONS AND LEOPARDS IN FRIEZES INVERTED TOWARDS ONE ANOTHER 1500



STAGS AMID FORMALISED ORNAMENT : SWANS IN THE LOWER FRIEZE

which a variant is the two-headed eagle ; it is also a charge in many coats of arms, including those of the Bourbon del Monte, and of Germany. The dog chasing the hare symbolises man's love for woman, the hare being one of the most prolific animals ; it is often accompanied with the words *amore, amore* (love, love) ; such fabrics were perhaps intended as wedding gifts. Turreted castles, with watchdogs and peacocks high up among the Guelph battlements, typify the Castello of Borgo di S. Angelo, where the fabrics were woven ; this half-ruined castle is still standing, but only one of its towers remains.

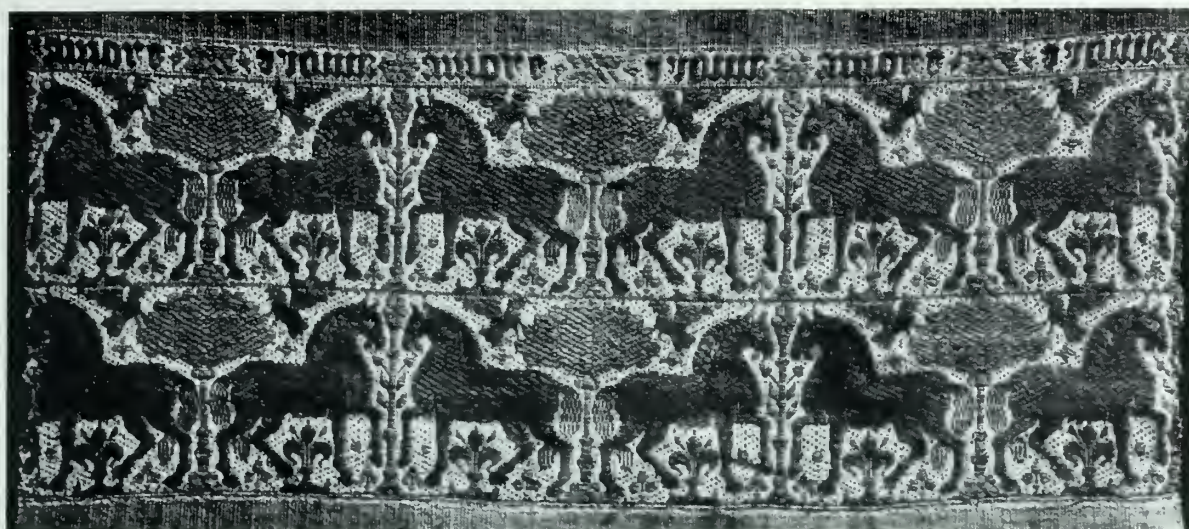
It is therefore clear that plants, animals and figures, under

artistic representation, hide a sacred or profane symbolism. In the finest specimens of the kind we find the peacock, the pomegranate, the wolf and the grape, the struggle between demons and the dragon, the crowned siren—held by ancient mariners as the most dangerous enchantress—the ass, and the dove bearing the olive branch, this last alluding to Christ's entry into Jerusalem. The ass figures in two satirical fabrics, and we know that in olden times satire was even stronger than it is to-day. In one of these materials the ass is represented as looking at himself in the water and becoming a gryphon. The dog, symbol of fidelity, drinking at the fountain of Life, signified restless love, and is often represented in figurative art. Even Titian, in his *Sacred and Profane Love*, utilised this same *motif* in the background.

Then there are knights facing each other, sword in hand, with abbreviated inscriptions in Gothic lettering, which the palæographer, Soldi Colbert, after much study, reads thus : " Knight with heart on fire, I fight for my lady love " ; this perhaps was a fabric given as prize tournament. Centaurs fighting typified pride, and are included in various fifteenth-century examples. The stag in the Middle Ages symbolised the soul thirsting after Baptism (*Sicut cervus desiderat*



FIGHTS BETWEEN STAGS AND WOLVES : THE INSCRIPTION OF 1350 IS A DECORATIVE FEATURE

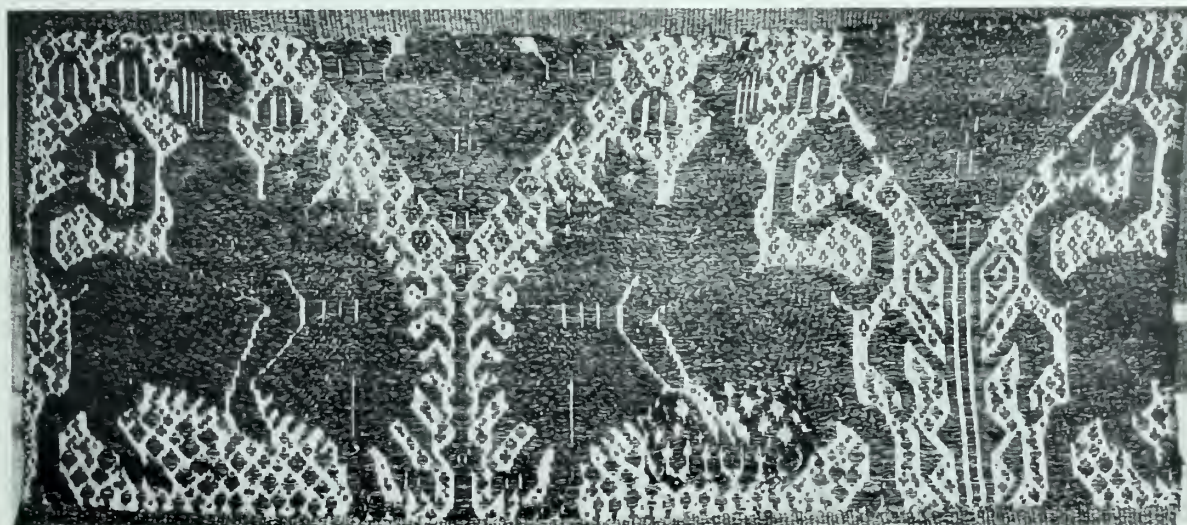


HORSES FACING ONE ANOTHER : ABOVE, A GOTHIC INSCRIPTION REPEATING THE WORD *AMORE* : PROBABLY A WEDDING GIFT

ad fontes aquarum) ; and we find these words in a texture of Oriental origin reproduced by Fischbach from the Nuremberg Museum. One of the most characteristic *motifs* is the combat between the stag and the wolf, which is the symbol of religion conquering heresy.

The heads of cherubim, which so frequently appear in the decoration of the dress of Levites in these textures, are of a fineness of design which cannot be surpassed. Doves that in antiquity were the symbol of Venus, in Christian days became the symbol of the soul. The dragon is frequently used ; this first came from the East, and represents

the Devil, according to Honorius (*Sæculum ecclesiæ dominica in Palmis*). The elephant with a tower on its back is, in Perugian textiles, the coat of arms of the quarter of the town where these materials were woven (*porta eburnea*), while Fazio degli Uberti describes it as the symbol of Chastity (*Dittamondo*, L.V.K.VI.). In Eastern textures, however, according to Karabacek, it is the symbol of the earth, while the dragon signifies fire, the duck and heron represent water, and the eagle air. In the East, the cock is the symbol of fire, and Fischbach reproduces a representation of it from an Alexandrian textile of the fifth century, in which it typifies that element.



SAMSON OVERCOMING THE LION : THE LION IS A FAVOURITE *MOTIF* INTRODUCED UNDER MANY SYMBOLIC ASPECTS : C. 1300

Umbrian textiles also bear representations of cocks around the Tree of Life, and above these is the Lily of Florence. I was able to purchase such an example in Paris from a collector who maintained that it was of Eastern origin. The gryphon is one of the animals mostly represented, and we find it under twenty different forms; but as it is also the Perugian coat of arms, it may almost be considered as a trade mark. One of the most interesting specimens is the one reproduced in the monograph of Perugia by Romeo Gallenga, who represents the fountain of that city between two rampant gryphons.

The lion, always considered as the king of beasts, in Mohammedan symbolism is represented as the conqueror king, and in the Christian as a symbol of the tribe of Judah, and therefore also of Jesus Christ. The peacock, frequently found in textiles of Norman and Eastern origin, is used often in the ornamentation,

possibly because its graceful form lends itself for this purpose better than any other bird. The pelican, symbol of motherly love, pecking her breast to feed her young with her blood, is also represented; the octopus in Perugian fabrics being the symbol of avarice.

Another specimen, in which a parrot appears, a very frequent *motif* in Norman and Oriental textiles, bears the motto *amami* (love me), and can be considered as a gift from the lover to his beloved. The unicorn, that comes from China, represents virginity in Christian symbolism. In the Perugia Statutes, which often mention the weaving industry, we find that, in 1350, the Guild of the *Arte della Lana* (Wool) united itself with that of the *Bambagia* (Cotton); and that, in 1529, the Silk Guild was added, thus incorporating the three statutes that dealt with the making of white and designed linens.



THE RETURN OF ODYSSEUS : FROM THE PAINTING BY PINTORICCHIO IN THE NATIONAL GALLERY : PENELOPE IS SEATED AT HER LOOM WEAVING THE PALL OF LAERTES : AN ILLUSTRATION OF PERUGIAN TEXTILE WEAVING IN THE FIFTEENTH CENTURY



THE TULLOCH MAZER : BEARING THE EARLY CANONGATE TOWN MARK—A STAG LODGED WITH A CROSS BETWEEN THE ANTLERS—AND "IG" IN MONOGRAM, THE MARK OF JAMES GRAY. HEIGHT, $7\frac{1}{8}$ IN. ; DIAMETER OF BOWL AT RIM, $7\frac{1}{2}$ IN. ; DEPTH $2\frac{3}{4}$ IN.

ENLARGEMENT
OF CANONGATE
(EDINBURGH)
TOWN MARK



SCOTTISH STANDING MAZERS

By LT.-COMMANDER G. E. P. HOW, R.N., F.S.A.Scot.

WHILE considerable interest has, for some time past, been directed to English mazers, and research has resulted in discovering the present whereabouts of many which have survived, little attention has been given, until quite recently, to mazers of Scottish origin. Yet there are, in various collections, an appreciable number of these early wooden drinking vessels, mounted in silver or silver-gilt bearing the marks of Scottish silversmiths, who were working, and the marks of deacons, who are recorded as being in office at various times prior to the end of the sixteenth century.

A comprehensive description of English mazers is given by the late Sir Charles Jackson in his *Illustrated History of English Plate*, 1911, in which he states that "no more than sixty examples" are "at present known, though diligent inquiry would doubtless bring to light a



No. I.—THE BANNATYNE OR BUTE MAZER PROBABLY 14TH CENTURY

few more." These he divides into three well-defined groups:—

I.—Mazers probably of fourteenth and early fifteenth century date. Bowls generally deep, with plain and narrow bands. Prints various.

II.—Mazers from circa 1450 to circa 1540. Shallow bowls with characteristic bands. The prints are divisible into: (a) plainly moulded; (b) those set on rayed and fringed plate.

III.—Elizabethan mazers. Bowls, bands and prints much the same as in group II., but with metal straps connecting the band and foot.

He further states that "of standing mazers in which the foot is original, only three examples have survived." One at Pembroke College, Cambridge, another at Corpus Christi College, Cambridge, and a third at All Souls College, Oxford.

In the chapter on mazers, however, Jackson illustrates and fully describes the Craigievar mazer, stating that it was not brought to his notice until after the rest of the chapter had been printed;



No. II.—ENGRAVING AND MARKS ON BAND OF THE TULLOCH MAZER

from which it may be assumed that he was unacquainted with other now known important Scottish standing mazers.

The only recorded Scottish mazer of earlier date than the middle of the sixteenth century is the Bannatyne or Bute mazer (No. i.); and this is also the only known Scottish example which is in any way similar to the English mazers. The Bannatyne has been fully described by J. H. Stevenson, M.B.E., K.C., F.S.A. Scot.*; consequently,

I do not propose to deal with it further than to say that Mr. Stevenson has, in his interesting treatise, definitely ascribed the print (No. xiv.) to between the years 1314 and 1318, and the silver mounts, which are unmarked, to the first half of the sixteenth century.

Three other Scottish standing mazers—the so-called St. Leonard's, the St. Mary's, and the Galloway mazers†—were known to the late Alexander J. S. Brook, F.S.A.Scot., whose important research into old Scottish plate has been the foundation of all subsequent works on this subject.

The St. Mary's mazer bowl (No. iii.) is of maplewood‡ mounted with a narrow, moulded silver

* Proceedings of the Society of Antiquaries of Scotland, Vol. LXV. (Vol. V., sixth series), Session 1930-1931 (pp. 217 to 255).

† These three mazers are described in *Old Scottish Communion Plate*, by the Rev. Thomas Burns.



NO. III.—THE ST. MARY'S MAZER : EDINBURGH, CIRCA 1561
HEIGHT, 6 $\frac{1}{8}$ INCHES DIAMETER OF BOWL AT RIM, 8 $\frac{1}{2}$ INCHES



NO. IV.—PRINT IN BOWL OF THE ST. MARY'S MAZER : 4 INCHES DIAM.

band $\frac{9}{16}$ -inch deep, with a scalloped fringe. It bears no inscription. The print inside the bowl (No. iv.) is 4 inches in diameter and is inscribed around the border (the Vulgate text of *John i. 17*), LEX. PER. MOISEN. DATA. EST. GRATA. ET. VERITAS. PER. IESU. CHRIS. FACTA. EST. 10. 1; and on a shield in the centre, the following passage (from the Vulgate text of *1 Corinthians x. 31*), SIVE. MADVCATIS. SIVE. BIBITIS. VEL. ALIVD. QVID. FACITIS. OIA. IN. GLIAM. DEI.

FACITE. 1 CORIN. 10. 1567; and surrounding the shield within the border, there is another inscription, COLLEGIV. NOVVM. SCTE. ADREE.

It has a plain silver, slightly tapering stem and spreading moulded foot with a reeded band. It bears the Edinburgh town-mark, the maker's mark of Alexander Auchinleck, and the deacon's mark of Thomas Ewing, who held that office from 1552 till 1554, 1556-7, and again in 1561-2. From this fact, it is evident that the mazer was actually made prior to the date, 1567, on the print, and though it may have been made during the first period of Thomas Ewing's deaconship, it probably dates from his last period, in 1561-2. In any case, the mazer cannot definitely be ascribed as prior to 1562, though it is

‡ The bowls of all the mazers shown are of maplewood with the exception of that of the St. Leonard's mazer (No. x.).

certainly not later than that year, and, as such, its interest and value are greatly enhanced by the fact that it is the oldest recorded piece of fully hall-marked Edinburgh silver plate.

The Fergusson mazer (No. v.), which is the property of General Sir Charles Fergusson, of Kilkerran, has a plain stem similar to, and, to some degree resembles, the St. Mary's mazer (No. iii.), but is in a far finer state of preservation. The marks (No. vi.) are those of the maker—Adam Craige—the Edinburgh town mark, and the mark of James Mosman who was deacon in 1568-9 and again in 1576-7. The print (No. xv.) bears the arms of Fergusson impaling Durham, and the initials DF and ID (David Fergusson and Isobel Durham his wife). Surrounding the coat of arms is, QVID. HABES. QVOD. NON. ACCEPISTI. SI. ACCEPISTI. QVID. GLORIARIS. I. CORIN. 4. (What hast thou that thou didst not receive? Now if thou didst receive it why dost thou glory . . . ?). It is dated 1576, and as James Mosman was deacon in that year, it may be definitely ascribed to that date.

Family legend records that this mazer was a gift from King James VI., afterwards James I. of England, when aged ten, to his tutor, David Fergusson, who was born about 1525, of an Ayrshire family which migrated to Dundee. He began life as a glover, but preferring a more intellectual career, gave up the trade and was educated for the Church. In 1560, he was inducted as first minister of the Reformed Church at Dunfermline and, subsequently, became tutor and chaplain to the young King



NO. V.—THE FERGUSSON MAZER . . . BY ADAM CRAIGE, EDINBURGH MARK, 1576
SHOWING MARKS ON FOOT . . . HEIGHT, 7½ IN.; DIAMETER OF BOWL, 8½ IN.

James VI., who, in his early days, lived chiefly at the Palace of Dunfermline. For many years lost, the Fergusson mazer was eventually rediscovered in an old hat box, which, with other old boxes, was being thrown into an incinerator. This and the previously described St. Mary's mazer are the only recorded examples of plain Scottish standing mazers.

Among the accompanying illustrations is a sepia-tone plate showing the Tulloch mazer, which, in my opinion, is the finest and most important of all the Scottish mazers; moreover, it is, at present, the earliest known hall-marked and definitely ascribed example of Scottish silver. The mounts are of silver-gilt, the band being engraved with foliated scrolls and terms. The bulbous stem is chased with inverted acanthus leaves, foliated scrolls and floral *motifs*; the outside edge of the foot being ornamented with oval embossed lobes. It bears two marks on the upper rim (No. ii.); the mark on the right—the stag lodged with the cross between the antlers*—is the town-mark of Canongate (Edinburgh), where, during the last half of the sixteenth century and later, many of the goldsmiths, employed by Holyrood Palace and by the nobility of Scotland, were working. The other mark is IG in monogram; this mark, which is also upon the

* Jackson, in *English Goldsmiths and Their Marks*, 1905, states "In all known examples of Canongate plate, there is no cross between the antlers of the stag's head in the town-mark."



NO. VI.—DETAILS OF FRINGE AND MARKS ON BAND OF NO. V.



NO. VII.—THE GALLOWAY MAZER . . . BY JAMES GRAY, BEARING THE CANONGATE TOWN-MARK : HEIGHT, 8½ INCHES; DIAMETER OF BOWL AT RIM, 8½ INCHES

Galloway mazer described later, has previously been erroneously ascribed to James Craufuird, of Edinburgh, whose mark IC in monogram is somewhat similar, though in a noticeably different shield.

Much important work has been done recently by Miss Wood, in connection with the old Canongate records; and I am indebted to her for placing at my disposal the information from these records. They prove that in the second half of the sixteenth century six goldsmiths were working in the Canongate, including James Gray and one John Acheson, styled "Maister Cungyear" (Master Coiner) to the king. There can be no doubt that this James Gray, who designed the memorial to the Regent Murray in St. Giles' Cathedral, was the maker of both the Tulloch and the Galloway Mazers (No. vii.), these two Scottish standing Mazers ranking amongst the most valuable individual items of the goldsmith's craft known to be in existence at the present time.

The print of the Tulloch mazer (No. xvi.) is of exceptional interest, having originally been enamelled, as was the print of the

Bannatyne mazer. The arms are those of Tulloch of Tannochy, with the inscription, HONORA DEVM EX TOTA ANIMA TVA, and the date 1557, which would place this mazer as having been made when "Bloody" Mary was on the throne of England, and Scotland was under the Queen Mother, Mary of Lorraine; Mary, Queen of Scots, at the age of seventeen, still being resident in France. The Tulloch mazer was on loan at the Elizabethan Exhibition, held in 1933, at which time it was still in the possession of the Tulloch family, though it was afterwards purchased by the present writer.

Another example, the Galloway mazer (No. vii.), which also has silver-gilt mounts, is the property of the Earl of Galloway. It is slightly larger than, though similar to, the Tulloch mazer; the differences between the proportions being that, whereas the diameter of the Tulloch is equal to the height, the diameter of the Galloway is greater than the height. Another variation occurs in



NO. VIII.—THE ST. LEONARD'S SO-CALLED MAZER : SILVER BOWL WITH BAND : HEIGHT, 7½ INCHES; DIAMETER OF BOWL AT RIM, 9½ INCHES

the decoration of the rim which lacks the terms on the Tulloch mazer, having instead, three shields bearing : (a) the arms of Archibald Stewart, Lord Provost of Edinburgh, and of his wife, Ellen Acheson, (b) an *eagle displayed*, the Acheson crest, (c) the initials AS EA, for Archibald Stewart and Ellen Acheson. Archibald Stewart was the younger brother of Sir James Stewart, first Lord Doune and ancestor of the Earls of Moray. He died without issue and was succeeded by his nephew, James Stewart, whose daughter, Barbara Stewart of Burray, married William Stewart of Mains, brother of the first Earl of Galloway. The Stewarts of Burray died out in the middle of the eighteenth century, when the Burray baronetcy devolved upon Alexander, sixth Earl of Galloway, and it was probably at this time that the mazer came into the possession of the Earls of Galloway. The arms show the *fesse chequy* of the Stewarts, quartering the *Lion of Scotland* and the *saltire and roses* of Lennox, marking descent from the princely house of Albany through a natural son of Stewart of the Lennox, heir of Murdoch Stewart, Duke of Albany and Regent of Scotland at the time of James I. of Scotland.

The silver print inside the bowl (No. xvii.) is $3\frac{5}{16}$ inches in diameter, and the initials AS $\diamond$ EA again appear on the wide decorated border. It is rivetted to the stem in the same manner as the print



No. IX.—THE ST. LEONARD'S CUP : EDINBURGH, CIRCA 1681



No. X.—INSIDE OF THE SILVER BOWL OF No. VIII : SHOWING THE RAISED CENTRE AND THE SILVER PINS FASTENING IT TO FOOT

in the Tulloch mazer, by four silver pins, and on it is engraved : *Proverb 22. Ane · good · mane · is · to · be · chosen · Aboue · great · riches · And · loūing · favour. Is · aboue · siluer · And · aboue · Moste · fyne · golde · 1569* ; this date being twelve years later than the Tulloch mazer. The marks on the rim are identical with those on the Tulloch mazer, being the stag lodged (the earlier Canon-gate town-mark) and 1G in monogram, the mark which I now have no hesitation in ascribing to James Gray.

As previously mentioned, the Craigievar mazer (No. xi.) is described and illustrated by Jackson.* It bears the maker's mark of James Craufuird ; and it is this mark that has been confused with that of James Gray on the Tulloch and Galloway mazers. It also bears the Edinburgh town-mark and the deacon's mark of George Heriot, deacon for the last time in the year 1591. In view of the fact that the maker, James Craufuird, was not admitted until October 7th, 1591, this definitely dates this mazer as having been made at the end of 1591,

* *Illustrated History of English Plate*, 1911, Fig. 853A.

during the first year of James Craufuird's work as a freeman.

Though not silver-gilt, it bears a close resemblance to the earlier Canongate mazers by James Gray, and must rank with them, both in workmanship and design, as one of the finest examples of sixteenth-century silver work to have been preserved. The similarity between the three mazers is clearly seen from the illustrations (Nos. vii., xi., and the plate), though the engraving by James Craufuird is slightly softer than that of James Gray. The engraving on the rim of the Craigievar is a running leaf pattern, with a gilly flower, rose and acorns, and the engraver also introduced, as part of the design: a stag, hound,

peacock, squirrel, hare, hound, chough, fox, bear, monkey, fox, popinjay, lion, and a bear standing on his hind legs and leaning on a staff. The print (No. xii.) is 4 inches in diameter, and bears the arms of Petrie of Portlethen impaling Forbes of Craigievar. This mazer belonged originally to the Forbes-Sempill family and is generally supposed to have descended from Anna, second daughter of Sir William Forbes, Bart., of Craigievar, who married Robert Petrie, Provost of Edin-

burgh 1664-5, whose arms are engraved on the print shown on this page (No. xii.).

Although unmarked, the so-called St. Leonard's mazer (No. viii.) is probably of Scottish origin, and it has been suggested, by the Rev. Thomas Burns, that it may possibly be the one, specifically mentioned in the Inventory of the Chamber in St. Leonard's College, in the allotment to the Principal, in 1544, of "2 silver pieces, ane maizer wī common cups



No. XI.—THE CRAIGIEVAR MAZER : BY JAMES CRAUFUIRD, EDINBURGH, 1591 : HEIGHT, $8\frac{1}{2}$ INCHES; DIAMETER OF BOWL AT RIM, $9\frac{1}{2}$ INCHES



No. XII.—THE CRAIGIEVAR MAZER PRINT (AND REPAIRS)



No. XIII.—MARKS ON BAND OF THE CRAIGIEVAR MAZER



No. XIV.—PRINT OF THE BANNATYNE OR BUTE MAZER



No. XV.—THE FERGUSSON MAZER PRINT, SHOWING MARKS

and stoups.”* It has a silver bowl, and though this may have been a replacement, due to the original bowl of wood having been broken, as was suggested by the Rev. Thomas Burns, it is undoubtedly of early date, and I consider it to be the original bowl. It has a narrow moulded silver band $1\frac{5}{16}$ -inch deep with a scalloped fringe which is fixed to the rim of the silver bowl in the same manner as if it had been wood, the bowl

* Lee's *History of the Church*, Vol. II., page 352.

itself being rivetted to the foot by silver pins. The centre of the bowl, which has no print, is raised as shown here (No. x.), this feature being similar to some of the seventeenth-century cups.† Without further evidence, it is impossible accurately to date this mazer (or cup), though, could it be determined that it was actually the “maizer” mentioned in the Inventory of 1544, it would be the earliest known Scottish standing mazer.

† For description see page 340.



No. XVI.—THE TULLOCH MAZER PRINT, SHOWING THE PINS



No. XVII.—ORNAMENTED PRINT OF THE GALLOWAY MAZER

SAMUEL PERCY'S RUSTIC SCENES IN WAX

By E. G. ELWYN

IT is told of Eupompos, the painter who founded the school of Sicyon, about 400 B.C., that he was once asked by Lysippus, the sculptor, which of his predecessors he intended to imitate. Pointing to the crowds passing by, Eupompos said, "Behold my models. From Nature not from art must the artist labour." And any study of Samuel Percy's rustic scenes in wax clearly indicates that he, too, gained his inspiration from the people he met along his everyday path. To-day, Percy is forgotten, and examples of his work are almost unknown; even in the Victoria and Albert Museum there are only three of his panels, while those illustrated here, with two others, were acquired by Ackermann's, some years ago, when they were sent to the United States.

More than a hundred examples of Percy's work were included in the sale at Alton Towers, in July, 1857, and it is possible to identify some of the panels shown here among those described in the catalogue. One lot was :—

A set of six groups of Rustic Figures, viz. one of market figures; one of fisherwomen quarrelling and drinking; a gypsy family; a prize fight; a race of chimney-sweeps on donkeys; and a soldier and peasants: each 31 in. by 21 in. in carved and gilt frames.

Modelled and coloured with wonderful truth to nature by Percy.

Another lot was :—

A huntsman and peasant family at a cottage door, and a Greenwich pensioner.

Though Samuel Percy and his wax models are now generally unknown, during the latter part of



No. I.—A SOLDIER AND PEASANTS

A SPECIALLY FINE EXAMPLE OF PERCY'S USE OF VARI-COLOURED WAX

the eighteenth and early nineteenth century he undoubtedly enjoyed considerable prominence. He was born in Dublin, where he attended the Dublin Society's School, and exhibited, for the first time in 1772, his alto-relievo *Abraham offering Isaac*. A few years later, Percy went to London and subsequently settled there, though he continued to visit Dublin at fairly frequent intervals. These visits were for the purpose of executing commissions obtained in Ireland, as he seems, invariably, to have published an advance notice of his intended arrival and the length of his visit.

One such notice, in a Dublin newspaper, during the latter part of 1779, announces "Likenesses in coloured wax. Mr. Percy intends being in town the 15th of December for one month only. . . . He requests the commands of such of the nobility and gentry as intend employing him may be left at Mr. Moore's No. 1 Capel Street" The same announcement ends with "N.B.—Mandarin figures repaired; being the only person in these kingdoms who first attempted copying them and who alone knows their texture." Another announcement appeared later to the effect that "Mr. Percy is now in town and will take likenesses in coloured wax at one guinea and a half. His pictures are executed on a much smaller scale than any hitherto practised and protected from accidents in a manner quite new. . . . Dead wax likenesses done bracelet size after the manner of Roman coins at only one guinea each and are quite the style in France and Italy." In April of the following year, a similar advertisement appears in a Dublin newspaper, but this time mentioning, "Masks taken from the dead face on the shortest notice and likenesses finished from them."

In 1786, 1803 and 1804, he exhibited a number of portrait subjects in the Royal Academy, including those of several members of the Royal Family, Lord Stanhope, Fox and William Pitt; and among



No. II. THE GREENWICH PENSIONER. SHOWING ARTIST'S SKILL IN PORTRAYING FACIAL EXPRESSIONS

the portraits sold at Alton Towers were those of Lord Mansfield, Lord Nelson, John Horne Tooke the philologist, Fox, and copies of the marble busts of George III. and the Duke of Wellington.

All Percy's portrait modelling is in high relief, while most of the figures of his scenic panels are in the round; and he displays the utmost skill with the dress and ornaments of a subject, in modelling the texture of any fabric, as well as in his use of tints with which he coloured his wax. An outstanding example of his delicate handling of decorative details occurs with the lace on the cap and dress of an old lady who stands by the death-bed of Voltaire. This small panel, which is in the Victoria and Albert Museum, shows Voltaire lying dead, and Percy's remarkable technique is again apparent in his treatment of a large cover which is spread over the bed.

All the panels shown here represent this artist's larger works. No. i. would seem to be that referred to in the Alton Towers catalogue as *A Soldier and Peasants*. It might almost be thought that Samuel Percy derived some pleasure in portraying scenes of strife, because four of the eight panels in the United States, and one of the three in the Victoria and Albert Museum, depict groups of angry people; and not infrequently the disputes are between



NO. III.—GYPSY ENCAMPMENT AN EXAMPLE OF PERCY'S FINE MODELLING OF CHILD SUBJECTS

gypsies and, presumably, local villagers, for Percy uses wax tinted a dark brown in modelling his gypsy subjects in contrast to that with which their less swarthy opponents are modelled. This is illustrated in the panel (No. i.) showing an intoxicated soldier being urged forward, none too gently, by the handsome dusky gypsy woman who holds him firmly by his long hair. Four of the figures are similarly swarthy, while the other three have noticeably fair complexions.

This same treatment of the figures is again evident in the *Prize Fight* (No. vi.), which is also mentioned in the Alton Towers catalogue. Each of these scenes allows the artist the fullest scope for his talent in portraying facial expression, though, possibly, the *Prize Fight* is more illustrative of varying human emotions ; for

in this he gives us the eagerness and good-natured humour of the village champion and his companions, and the anger and fear felt by the Romany fighter and his adherents urged on by the virago in the background.

One panel, *Fisherwomen Quarrelling* (No. v.), is remarkable for the fact that the eleven figures in the group are all women; further, the several subjects vary considerably in age. In this, the artist portrays in wax the stolid indifference expressed by the attitude of the weighty

fishwife, seated on the left ; the fear of the very old hawk-like woman who, with hands clasped, stands watching the strife ; the arrogance of the stronger and the submission of the weaker ; and the nonchalance of the younger women in the centre of the group.

While, however, Percy successfully depicts human



NO. IV.—A HUNTSMAN IN SCARLET COAT AND A GROUP OF VILLAGERS, OUTSIDE A TAVERN DOOR



No. V.—FISHERWOMEN QUARRELLING : A COMPOSITION PORTRAYING HUMAN EMOTIONS AND WOMEN OF DIFFERENT AGES



No. VI.—A PRIZE FIGHT THE WAX IS TINTED TO SHOW THE CONTRAST BETWEEN THE SWARTHER GYPSIES AND THEIR OPPONENTS

emotions in moments of anger, he was no less successful in modelling those of his subjects in happier surroundings. No. iv. is thought to be that mentioned in the Alton Towers catalogue as *A Huntsman and Peasant Family at a Cottage Door*, though in view of the words "To the Tap" on the doorpost, it is obviously a tavern. The figures in this scene exhibit his masterly technique, possibly to a greater degree than those in any other panel which is at present known. Here the huntsman, in his brilliant scarlet, is boldly flirting with the coy young damsel, the while her father (maybe her lover) looks on from the door of the tavern scowling angrily. And each of the other figures displays equally fine handling both in the postures and in the facial expressions by which the artist pictures the episode. This panel and the *Gypsy Family* (No. iii.) are instances of Percy's happy treatment of his child subjects. The fine proportions of the tiny limbs, perfect modelling of the little fingers and toes, and above all, the exactness in reproducing the natural expressions of the baby faces, are the work of a man deserving of wider recognition than has, so far, been accorded him.

Admittedly, if we are to judge him by the horse and dog in the tavern scene (No. iv.), he was less dexterous in modelling animals, for each of these lacks the studied proportions and robust vitality so marked with his human subjects. A similarly apparent want of knowledge of the anatomy of animals is observable in *A Race of Chimney-sweeps on Donkeys*, and in another excellent example where donkeys are introduced, both of these being among those which are now in the United States. But while the animals may fall short of the human subjects, each of the two panels is noteworthy for Percy's treatment of tree trunks, foliage and rocks which he uses in the background. The background of the *Race of Chimney-sweeps on Donkeys* shows a low rocky bank on which small trees are growing and, on the other side, a large tree with an exuberant urchin seated on one of the branches shouting encouragement to the "jockeys"; the background of the other being a rocky cliff with the numerous striations perfectly reproduced.

With all his larger works, it is patent that Percy gave the closest attention to the most minute details. This characteristic is, perhaps, more easily observed in the *Greenwich Pensioner* (No. ii.), which shows three men each of a different social status and under different emotions. The metal buttons of the pensioner's uniform are carefully placed, even to those on the pockets of his waistcoat, the top button of which is shown unfastened. The three-cornered hat with its cockade, his clay pipe, knobbed walking-stick, down to the buckles of his shoes, are all finely modelled in various coloured wax, as are

the rough and bedraggled clothes of the apparently wounded man; and although the details cannot be seen in the picture shown here, each of the numerous floral and other *motifs* of the elaborate waistcoat of the other figure are reproduced in the wax model as carefully and exactly as they would be by a painter's brush.

One of the panels, entitled *Struggle between a Miller and a Sweep interrupted by a Schoolmaster*, in the Victoria and Albert Museum, is another noteworthy example of Percy's attention to minor detail. It shows an angry miller having lost all signs of his trade after wrestling with a burly sweep, who stands laughing merrily at the miller's discomfiture, while a serious-looking pedagogue keeps the two apart. Everything nearby is well dusted with soot, the miller being hardly distinguishable from the sweep, while the schoolmaster has quite plainly come into close contact with the sweep's clothes during his efforts to separate the struggling men; and the artist has even modelled the tears in the garments and broken buttons caused in the struggle.

The third panel in the Victoria and Albert Museum is known as *The Three Musicians*. The figures are slightly larger than those in most of the groups, and here again Percy introduces the swarthy Romany type. In this scene, which is the interior of a room, the artist has modelled three high-back chairs with carved back, and front rails, though these show little of the finished technique of the figures; nor would it seem that Percy had any particular style of chair in mind. The chair in the centre is raised on two large brass-bound boxes, placed one above the other; the upper box being painted "Voluntary Subscriptions for the Benefit of Percy, Artist," and the other, "Fund for the Benefit of Decayed Musicians." This panel is an excellent example of the use of coloured waxes and of Percy's modelling, because each of the three subjects represents an entirely different type, while the realistic portrayal of their clothes calls for the use of various colours.

In view of the fact that Percy was such a prolific worker and is known to have produced a large number of portraits and numerous scenic subjects, it is curious that so few specimens of his work seem to have been preserved. It is possible that many may have survived in Ireland, where he undoubtedly enjoyed considerable popularity. Some of his models probably found their way to the Continent, eleven figures being sold in Vienna, when the collection of Dr. Köhler was dispersed on January 30th, 1917. Or it may be that, being unrecognised, they are relegated to attics and out-houses.

The writer would acknowledge his indebtedness to Messrs. Arthur Ackermann & Son for the photographs used to illustrate this article.



COAST SCENE : BY JOHN ARSOLON, R.I.
IN THE VICTORIA AND ALBERT MUSEUM



THE HIND STAMP COLLECTION

By ALEXANDER HOLLAND, F.R.P.S.L.

REGRET at the dispersal of any fine collection is invariably tempered by the rich opportunity it affords other collectors and newcomers. Thus the market lives; interest is maintained, fresh stimulus is constantly being recreated among buyers, and new collections are being formed by other collectors.

The recent death of Mr. Arthur Hind, of Utica, New York, has resulted in his collection of rare postage stamps being placed on the market. While there are larger collections of some countries in existence, there is probably no finer general accumulation in the world than that of the late Mr. Hind. He was for-



No. I THE TWO "POST OFFICE" MAURITIUS STAMPS USED ON COVER

one of the most important "single country" collections in the world and indisputably the finest of Spain.

Though it is difficult to pick out the finest items, it is probable that the entire cover with the one-penny red, and the two-penny blue, Post Office Mauritius is outstanding (No. i.). There are also specimens of these two stamps in perfect and

unused condition, each of which should realise some thousands of pounds. It will be remembered that His Majesty the King paid at auction, before the war, over £1,500 for a used copy of the one-penny red.

Of almost equal interest from the

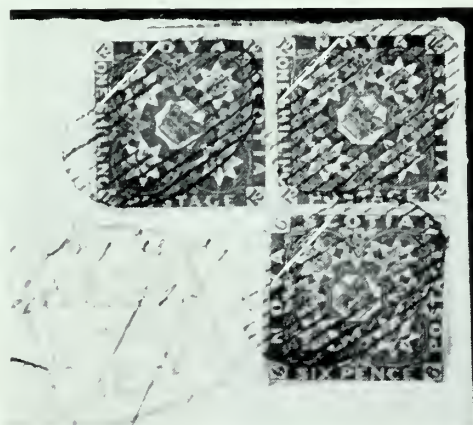


No. II THE TWO "POST OFFICE" MAURITIUS STAMPS : UNUSED

fortunate in being able to acquire the pick of several of the world's celebrated collections. Among them were those of Ferrari, Duveen, l'Argentiére, the entire specialised collections of Hawaii from the estate of the late Mr. Eustace, and the Spanish of the late Mr. Hugo Griebert; the latter



No. IV.—UNUSED BLOCK OF FOUR EMERALD GREEN "SYDNEY VIEWS"



No. III.—PAIR OF THE VIOLET "NOVA SCOTIA" USED ON COVER WITH SIX-PENNY GREEN



collector's point of view, is another British Colonial cover which, while it will not reach so high a price, is probably unique. This is a cover franked by a magnificent pair of the shilling violet and the six-penny green *Nova Scotia* (No. iii.). On this pair, one could "skate around the margins," which in philatelic circles means "as perfect as possible" and of the highest value; for in the days of these early stamps, perforations, enabling one to easily tear one stamp from another, were unknown. It was necessary to cut them apart, and this was seldom done with any degree of exactitude, so that each adjoining stamp should have equal margins. Hence, when one with full margins is found, it is valued far more highly than stamps which have suffered from loss of margin.

Of the stamps of Great Britain, the collection has some very fine pieces and single specimens, including the famous penny black, issued in 1840. This was the first adhesive official postage stamp issued, the forerunner of the postage stamps of every country in the world. Then, too, there is a unique block of thirty-six of the celebrated "V.R." While it was not actually issued in this form, as stars were substituted in the upper corners for the "V.R.," this stamp still holds first place among philatelists. There is also a block of six from Plate XI., the rarest

of the black plates, as it was only in use a short time before the colour was changed to red. And of the issue of 1855, then perforated, there are two blocks of six of the four-penny, with the watermark, small and medium garter on blue paper. The garter watermark is in three sizes and was introduced

a short time before the 1855 issue, the first watermark having been in the form of a crown, to prevent counterfeiting. These are supplemented by copies of the succeeding issues, including the high values. Among them are two copies of the old penny lilac, with Queen Victoria's head, both of which have been printed twice, showing the double print clearly, one impression being correct and the other inverted.

Among the colonial issues of Barbados is a rare one shilling blue, which was to have been printed in black, the colour for the one-penny being used by mistake; there are less than a dozen of these in existence. Also a rare strip of two of the large five-shilling



No. V.—INDIA, FOUR ANNAS BLUE AND RED

THE LARGEST BLOCK KNOWN

stamps, each being perforated vertically and the words "Five Shillings" in the lower label cut off, and each half surcharged with one penny, making four stamps of the one-penny value. The reason for surcharging these stamps in this way, was because of the failure of the new issues to arrive from London, and the stock of pennies in hand running out.

The Hind Stamp Collection



No. VI.—INVERTED SWAN : WESTERN AUSTRALIA : RARE

are black, on white paper, and only three are known. Its companion is red on blue paper, and only four now exist. The pair of the two-cent rose British Guiana on part of a cover (No. viii.) are two of about ten single known copies. There are also specimens of each of the other values of this issue, the four-cent, eight-cent, and twelve-cent, each now of high value.

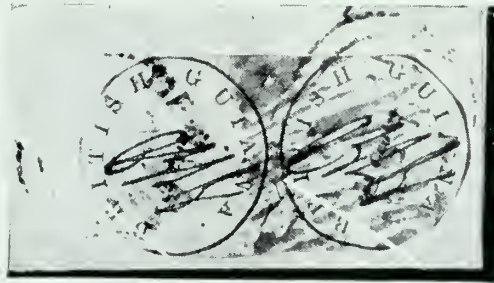
Another (No. x.), showing a ship within a rectangle, is the four-cent blue, of which there are only seven known copies. In those days, British Guiana had no engravers, and these crude stamps were made up and printed in the newspaper office of the Official Gazette of Georgetown, advertising cuts being used for the central figure. Later on, when British Guiana had plates engraved and stamps printed in London, the central design was still a ship in full sail.

There is a pair of the famous Canada twelve-penny black (No. vii.), the rarest Canadian stamp. This pair is in unused condition, showing Queen Victoria wearing a crown and jewels. Other rare pieces of Canada show Prince Albert and Jacques Cartier. The collection also includes several examples of the "Three-Cornered Cape," the rarest being the two wood block errors of colour (No. ix.), where, in making up the plate, one block of the one-penny was by mistake inserted in the plate of the four-penny, and vice versa ; with the result that a one-penny was printed blue when it should be red, and a four-penny red when it should be blue.



No. X.—BRITISH GUIANA : 4d. WITH SHIP IN FULL SAIL

Our illustration (No. xi.) shows one of two very rare stamps, which were hand struck, issued by Mr. W. B. Perot, Postmaster of Hamilton, Bermuda, in 1848, as a method of franking letters before Bermuda issued regular stamps, and Mr. Perot signed each one as a receipt for the cost of the postage. These



No. VIII.—BRITISH GUIANA : TWO-CENT ROSE PAIR USED ON PART OF COVER : THE ONLY KNOWN PAIR



No. IX.—AN EXAMPLE OF THE THREE-CORNERED CAPE OF GOOD HOPE

It is around the Three-Cornered Cape that one of the early romances of stamps is woven. In early days when these stamps were in use at the Cape, one of the ships of His Majesty's Navy came

home to pay off and refit, and after arriving in England, two sailors came ashore carrying large kit-bags full to the brim. They proceeded to one of the very few stamp dealers then in existence, and, to his astonishment, dumped the contents of their bags on his floor and asked him to buy them. The dealer's joy upon discovering the bits of paper to be almost entirely the Three-Cornered Capes may be imagined.

One important piece, acquired by Mr. Hind from the Ferrari collection, is a block of twelve of the Four-Anna Indian issued in 1854 (No. v.). This stamp is in two colours : Queen Victoria's head in blue and the frame in red. They were printed in sheets of twenty-four, the present piece being a half-sheet having full margins on three sides. The British colonials are unusually comprehensive, and among them are a Western Australia "inverted swan" four-penny blue (No. vi.) and an unused block of four three-penny emerald green New South Wales (No. iv.) from the right-hand corner of the sheet with large

corner margins. And there is an unused block of thirty-eight of the three-penny green, 1852, which cost Mr. Hind nearly £1,000 ; some strips and blocks of the Early Victorian issues, showing the Queen on the throne ; and a strip of three Queensland two-penny deep blue, 1860. This collection is to be dispersed at Harmer's Bond Street Rooms, and the series of sales will furnish philatelists with specimens such as are rarely offered.



No. VII.—CANADA TWELVE-PENNY BLACK : THE ONLY KNOWN PAIR



No. XI.—BERMUDA : ISSUED BY THE POSTMASTER

CHILDREN THROUGHOUT THE AGES

EXHIBITION AT CHESTERFIELD HOUSE

By EDWARD WENHAM

FEW there are who cannot recall those treasured things of childhood days, which then were



CARVED FIR-WOOD CRADLE FROM THE MARITIME ALPS



EARLY OAK CRADLE WITH HOOD, ON WIDE ROCKERS

regarded as "very own." Maybe it was some simple toy, a favourite dress, or perhaps a tiny chair copied from those which the grown-ups sat in or any of the other small furnishings of the play-room in which we gave our "private" parties. And the exhibition of those almost innumerable objects, once beloved of bygone children, now being held at Chesterfield House, Mayfair, will enlighten many of us how carefully these little treasures have been preserved through past centuries. No few of the exhibits are associated with the baby days of members of the English and other Royal Families, Her Majesty the Queen having graciously loaned a unique collection of toys, including : a doll's china tea-set and engraved glass set, and various dolls with which the Queen, as a child, played at White Lodge ; two gold rattles



EARLY FLEMISH OAK "PULPIT" CHAIR

given by Queen Victoria to the Prince of Wales ; and two musical dolls which were also given by Queen Victoria to the Prince of Wales and the Duke of Gloucester.

Other treasures, loaned by different owners, are even more intimately associated with children of the Royal House, especially the various examples of needlework, including such early pieces as the christening robe of Queen Elizabeth and babies' gloves of the late Tudor times. And from these exhibits one can follow the "fashions" in children's clothes over a period of nearly four centuries ; for there is a little shirt worn by Charles I., when he was only two years old, and a brocaded coat made for him when he was a few years older ; the christening robe and other clothes worn by Oliver Cromwell when he was an infant ; the coral and gold

muslin dress of little Princess Charlotte; and so on through the years to the nineteenth-century white satin shoes made for Queen Victoria when she was a little girl, together with other clothes for children of different eras and different countries.

But while these tiny garments remain to recall the childhood days of famous people, many of them and more are recorded for us in the numerous portrait subjects by early masters, which have been so generously loaned to the exhibition. One quite early painting is that, attributed to Holbein, of Queen Elizabeth as a baby of two years old, wearing her christening robe, cap and mittens; these tiny relics of Elizabeth having been given, at the time, by Anne Boleyn to an ancestress of Lord Temple of Stowe, in whose family they have remained since. Another interesting early child portrait is that of a future Duchess of Bedford, painted, when she was fourteen, wearing a quite uncomfortable-looking ruff and a coral necklace, and holding a pack of playing cards; and exhibited with this picture is the actual coral necklace which was worn by the child when the portrait was painted.



CHILD'S UPHOLSTERED WING-CHAIR WITH CARVED CABRIOLE LEGS



TWO TYPES OF WALKING CAGES, IN USE DURING THE EIGHTEENTH CENTURY

Ancaster and his sisters cut in 1776; and a series representing child life by August Edouart and some portraits by that remarkable boy silhouettist, Hubbard.

From the numerous pieces of furniture, made to suitable proportions for children's use, from contemporary designs, and from the child pictures by famous masters, will doubtless come to collectors who visit Chesterfield House, a desire to assemble similar examples. Cabinet-work in miniature is never-failing as a fascinating study perhaps because of its having been, more often than not, a token of affection from some faithful old craftsman to the baby son or daughter of a favourite customer.

Among the many pieces of children's furniture shown here are at least three which might well be such tokens. The unusual oak "pulpit" chair, which is Flemish and is believed to date from the seventeenth century, could well have been made by a "joyner," who was employed on some nobleman's estate, as a gift to the baby of his master; one of the two shown on this page being a copy of an early wing-chair, and the other in the style known as Chines-Chippendale.



CARVED AND FRETTED CHINESE-CHIPPENDALE HIGH-CHAIR

Romney, and that little-known work by Zoffany, *The Blunt Family*. There are others by Bronzino, Lawrence, Cuyp, Kneller, and Renoir, and several dating from the early part of the sixteenth century. Among the silhouettes, which are numerous, there are the large portraits of the 4th Duke of

THE CONNOISSEUR IN AMERICA

By HELEN COMSTOCK

LOAN EXHIBITION OF GOYA'S PAINTINGS

HAVING been a prolific worker throughout his long life, and by the employment of methods which enabled him to complete a fresco in a few days, or a portrait in one, it is possible for Goya to be represented with something like completeness in countries outside his own. Particularly is this the case in America, where his work has always been held in high esteem. Whilst he has figured prominently in several exhibitions within recent years, none of them have had anything like the importance of the Goya exhibition held at the New York Galleries of Messrs. Knoedler & Co. in April, in aid of the endowment fund for the Museum of Modern Art.

It has been said that Goya had no use for a paint brush, but that he liked to apply his colour with a sponge, a rag, a knife, a trowel, a broom, or his thumb, and that he considered his picture finished "when the effect was true." It might be carried to the fineness of a miniature or left in the rough stage of a sketch. "I have had three masters," he once wrote, "Nature, Velazquez and Rembrandt." And the one that he heeded most was the first.

The portraits in the recent exhibition represented his many-sidedness in that field, except for the viriolic satire of his series of

royal portraits under Charles IV. and Ferdinand VII. But as a painter of the intellectuals of Spain, of the nobility, of feminine charm and the lack of it, and especially as a painter of the appealing simplicity of childhood, he was seen in more instances than can be mentioned here. Nor was this exclusively a portrait exhibition. The fiery spirit and technique which are particularly his were in evidence in the series of six little panels (11½ in. by 15 in.) which Mr. Martin A. Ryerson acquired from

the Lafitte collection in Madrid, and left with his collection to the Art Institute of Chicago. These, showing the capture of the brigand Margato by the Monk Pedro de Zalvida, belong to his numerous brigand subjects, and they are probably the only ones in which the cause of law and order is triumphant. The majority of them are too gruesome to appeal to a non-Latin taste.

Among the portraits of an almost Gainsborough-like perfection was one of Don Bernardo Yriarte lent by Mr. and Mrs. E. S. Harkness, painted "in mutual esteem and affection," as the inscription reads, in the year 1797 when the siter, who was a well-known collector of pictures, was vice-president of the Royal Academy of Arts.

The portraits of General Nicolas Guye and of his little nephew, Victor Guye, lent by Mrs. J. Horace Harding, showed the great flexibility of Goya in



DON LUIS MARIA DE CISTUE Y MARTINEZ : BY FRANCISCO GOYA
THE PROPERTY OF MR. AND MRS. JOHN D. ROCKEFELLER, JUNIOR

responding to his subject. The general, whose slightly worn countenance and tired eyes speak of hardships experienced, wears his uniform bravely, and the painting of its massive gold braid contrives to lend a splendour, a dignity, and a certain weightiness to the portrait. The little Victor, aged perhaps four, stands at full length in a little suit to which a trimming of braid and embroidery is as elaborately applied as to the uniform of his uncle, but the painting of it so light, so exquisite and graceful, that it assists to express the effect of tenderness and the delicacy of childhood.

Other portraits of children included the *Don Luis Maria de Cistue* of the Rockefeller collection, painted in 1790 in his finest period; the *Don Manuel Osorio* which Mr. Jules Bache has frequently sent to loan exhibitions; the *Pepito Costa y Bonello* of the Harrison William collection, and the *Don Vicente Osorio*, Count of Trastamara, belonging to Mr. and Mrs. Charles S. Payson. There was also a portrait of the serious little girl, who looks strangely old for her years and whose name is Juanita Mazarredo, which was lent by Mr. and Mrs. J. Watson Webb. The same collectors contributed the exquisite portrait of the Princess de la Paz, which has the perfection of a miniature and an even refulgence of light which seems to glow from the entire canvas.

A later work, the portrait of the Marquis de Caballero, lent by Mr. and Mrs. Oscar B. Cintas, painted in 1807, shows a Minister of Justice under Charles IV. who contrived to keep in favour through the two following reigns by following a course of changing loyalties very much as Goya himself did. Other portraits were those of the Senora Sabasa Garcia lent by Mr. Andrew Mellon, and the *Don Isidro Gonzales*, once owned by the writer on Goya, Paul Lafond, and now belonging to Mrs. Richard E. Danielson.

A PORCELAIN GROUP BY CONRAD LINK, OF FRANKENTHAL

THE *Victory of Beauty over Envy*, a Frankenthal porcelain group formerly in the Rothberger collection in Vienna, has recently

been acquired by the Nelson Gallery of Art in Kansas City from Dr. A. S. Drey. It was modelled by Conrad Link, who worked at the factory from 1762-1766, and is marked with the cipher of Carl Theodor, Elector of the Palatinate. This group, two feet in height, is distinguished by the quality of the fine white paste which marks an improvement on the earlier greyish tone of the ware, and has a clear brilliant glaze and fresh colourings, in which mauve and green predominate. The factory was started in 1755, a year before that of Sèvres, under the patronage of the Elector. Its director was Paul Hannong, who had made hard paste porcelain at Strasbourg, but was forced to close his factory through the machinations of Boileau at Vincennes. In 1762 the Elector purchased the Frankenthal factory, which was in financial difficulties, and the mark was changed from the lion of the Palatinate and monogram of Hannong to the cipher of Carl Theodor. Conrad Link joined the staff at the same time.

In connection with the early date of the inception of the ware, it is amusing to run across an enthusiastic description of Frankenthal porcelain from Balzac's remarkable old collector, Cousin Pons, who admits that "the porcelain made by the Elector of the Palatinate dates further back than our manufactory at Sèvres; just as the famous gardens at Heidelberg, laid waste by Turenne, had the bad luck to exist before the gardens of Versailles."



DON MANUEL OSORIO Y ZUNICA : BY FRANCISCO GOYA : LENT BY JULES BACHE, ESQ., IN AID OF THE MUSEUM OF MODERN ART ENDOWMENT FUND

MILLE-FLEURS TAPESTRY FOR MINNEAPOLIS ART INSTITUTE

A GOTHIC mille-fleurs tapestry with its original borders in perfect condition is one of the objects to which most collectors must aspire in vain. Only the dispersal of an eminent private collection not long ago made it possible for Mrs. Charles J. Martin, of Minneapolis, to acquire such a piece through French & Co. in order to complete the small but unusually important collection of tapestries which she has been assembling for the Minneapolis Institute of Arts since 1915 in memory of her husband. This piece,

measuring 12 ft. by 13 ft., is a superb example of Tournai weaving of about 1510. In order to appreciate the quality of design, it is only necessary to compare the figure of the unicorn, which occupies a position near the centre, with the various figures of that fabled creature in the set of six panels of the *Hunt of the Unicorn* formerly in the possession of the Rochefoucauld family, and now belonging to Mr. Rockefeller; these are considered the finest "Country Life" subjects in existence. The unicorn of the Minneapolis tapestry, when compared with the figure of the *Unicorn Enclosed* of that set, has the sensitiveness of a drawing by Pisanello as compared with the immobile if coldly perfect line of Benozzo Gozzoli. It is true that this is one of the two later tapestries of the Rochefoucauld series, of which the earlier and finer were woven about 1480. But even in these, as in *The Fountain* where the Unicorn dips its horn into the water, thus purifying it, the drawing of the unicorn and the surrounding animals by no means eclipses the Martin tapestry in the peculiar delicacy and refinement with which the animals are drawn and introduced among flowers and foliage. On a blue ground are violets, pinks, columbines, daisies, lilies and Canterbury bells, and three trees, possibly rose trees, which contribute to the unity of the design. The narrow border of floral scrolls and masks, which is its particular glory, is also aesthetically satisfying since it performs so admirably its function of enclosing the design without calling undue attention to itself.

Closely related in design is a mille-fleurs with animals from the Millett collection, but it is without borders, and in comparison with this, the drawing of both animals and flowers is somewhat clumsy. Among others in the same group are also two from the Harriman collection, the one formerly in the Robb collection and now in the Metropolitan Museum, two which have been in the possession of Duveen Brothers, and one which formerly belonged to Alexander W. Drake.

THE WHISTLER CENTENARY AT LOWELL, MASSACHUSETTS

WHILE preparations are going forward in Lowell, Massachusetts, where Whistler was born, to celebrate the centenary of his birth this year, one of his subjects, who has

long outlived him, has just celebrated his seventy-ninth year and his golden wedding anniversary. This is Samuel Govier, the "Master Smith of Lyme Regis," whose portrait, painted in 1895, along with the "Little Rose of Lyme Regis," who is also still living, was acquired by the Museum of Fine Arts in Boston in the following year. Although late works—and Whistler's last portraits are by no means his best, as a rule—this pair have all his old strength.

The city of Lowell has known other aspirants to the honour of being the birthplace of Whistler, for, on occasion, he himself said he was born in Baltimore (as it appears in Tuckerman, with a dash of sarcasm), or St. Petersburg, or other spots on the globe not the true one, this as part of that perversity which his enemies found so exasperating and his friends so charming. But facts are not ultimately to be denied, and the records make it indisputable that he was born in Lowell on July 10th, 1834.



VICTORY OF BEAUTY OVER ENVY : FRANKENTHAL
PORCELAIN GROUP : MODELLED BY CONRAD LINK,
1762-68 : NELSON GALLERY OF ART, KANSAS

MANY "MISSING" ART OBJECTS POSSIBLY IN WALTERS COLLECTION

RUNNING like a subterranean current through the Walters collection which now and again comes to the surface is the evidence that the generation of collectors to which both Henry Walters and his father, William T. Walters, belonged, who "collected like a prince of the Italian Renaissance," as it used to be said of Henry Marquand, had a romantic imagination which did not despise sentiment. The Walters Gallery in Baltimore, now re-opened to the public (it had been maintained on a semi-public basis by Mr. Walters up to his death in 1931), is an example of the fact that collectors who gather their possessions like princes are apt to be oblivious to the advantages which documentation of their acquisitions gives to scholars. The only existent catalogue of

collections relating to the pictures is an old one, and is often at variance with the conclusions of modern scholarship in relation to the primitives. The rest of the collections are not catalogued at all, and it is certain that many "missing" objects of art of all categories will come to light in the collection when, as is to be hoped, complete catalogues are prepared.

The little-known manuscripts and books rival in some respects the Morgan and Huntington Libraries. There are entire rooms from Italian, French and Spanish palaces collected long before the modern type of "period installation" was known in

museums. Seven Roman sarcophagi of patrician families of the first century A.D. found in 1884 under the Villa Bonaparte include those of the Consul M. Licinius Crassus and his wife Scribonia, who were executed at the instigation of Messalina. There are no less than twenty-one saints in enamel by Leonard Limousin dated 1543, and ninety pieces of Sèvres soft paste porcelain of which nearly every piece bears the mark of the artist decorator. The imagination which turns toward sentiment is seen in the acquisition of the casket in which Columbus received his pardon from Ferdinand and Isabella, the original model made by Gouthière of the jewel casket of Marie Antoinette, and the palette on which Bonnat had painted the hand of Barye at work—Barye who is so greatly honoured in this collection. And this brief recital can no more than serve as a faint indication of the extent of this collection of thousands of objects in which

Byzantine, Greek, Saracen, Persian, Moorish, Chinese, Mediaeval and Renaissance as well as modern art is so richly mingled.

ENGLISH EMBROIDERIES OVER THREE CENTURIES

EIGHTY examples of English embroidery of the sixteenth, seventeenth and eighteenth centuries, shown recently at the Museum of Fine Arts in Boston, consisted chiefly of loans from private sources. Among the collectors contributing were Mrs. Luke Vincent Lockwood, Mrs. Maitland F. Griggs, Mrs. DeWitt Clinton Cohen, Mrs. Dows Dunham, Judge Irwin Untermeyer, Mrs. J. Templeman Coolidge and Mr. Eben Howard Gay.

The age of secular embroideries which was inaugurated under



MILLE-FLEURS TAPESTRY : TOURNAI, CIRCA 1510 : COMPLETE WITH ORIGINAL BORDERS : RECENTLY ADDED TO THE CHARLES JAIRUS MARTIN COLLECTION OF TAPESTRIES AT THE MINNEAPOLIS INSTITUTE OF ARTS BY MR. CHARLES J. MARTIN



THE MASTER SMITH OF LYME REGIS : BY JAMES McNEILL WHISTLER : MUSEUM OF FINE ARTS, BOSTON, MASS.



THE LITTLE ROSE OF LYME REGIS : BY JAMES McNEILL WHISTLER : MUSEUM OF FINE ARTS, BOSTON, MASS.

Henry VIII. was continued under Elizabeth, producing in its earlier years those ambitious panels which emulated the design and aspired to the use of tapestries. One such piece was Mrs. Lockwood's *Expulsion from the Garden*, and there was also a panel, which until a few years ago was at Lansdowne House, lent by Judge Untermeyer, which is dated 1640 and is worked in tent stitch and purling.

Among the stumpwork exhibits was a picture lent by Mrs. Coolidge on which the faces and hands were of carved wood covered with silk as a variant on the padding of hair or wool with which an effect of relief was generally achieved. A jewel casket lent by Mrs. Griggs was massively proportioned, and its design of figures wrought with more than usual refinement. A parallel to the English work was offered by the jewel case from the Essex Institute which was made by Mary and Elizabeth, daughters of Gouverneur Leverett, in the second half of the seventeenth century.

This exhibition may well serve as a reminder that American embroideries very seldom attempted to achieve that independence from foreign influence which was accomplished in the political field. The "young gentle women" to whom the

ordinary school curriculum offered the art of the needlework picture drew their subjects from English and Continental models. Original designs were rare, although there is a brave attempt at originality in a needlework picture done by Lydia Hosmer, of Concord, in 1812, now in the Concord Antiquarian Association. Its title, *Fishing Party on the Concord River*, suggests an impression of a local scene, but further investigation reveals that this is a very literal transcription of George Morland's *Angler's Repast*, only the title being original. Such perversities possibly play their part in the development of a national style, and, in any case, the young lady in question is by no means alone in such borrowing. A rather amusing instance of this was recorded in this department not long ago, when an artist of the distinguished name of Cruikshank was concerned, although this was Robert, the younger brother of George. He found it necessary to introduce a New York background into one of his aquatints, and as he had never seen New York, borrowed the needed detail from W. K. Bartlett's *New York Bay* (sans acknowledgment), and called his picture, *View from Battery Point*. But in this case the Battery was not the vantage point, but Staten Island, looking across the Narrows toward Bay Ridge.

FROM GALLERY AND MART

By H. GRANVILLE FELL

A WORK BY JOSEPH CRAWHALL

THE rare appearance in the auction room of a work by Joseph Crawhall is always a signal for keen bidding. At Messrs. Sotheby's on April 25th an extremely fine example was offered for sale. As "Crawhalls" go, it was above the average size, a water-colour measuring 15½ in. by 17 in. The subject was described as "A Scene in Tangier with a donkey watering at a well, signed and dated J. Crawhall, Tangier, '87." Crawhall seldom exhibited his work, being the most careless individual concerning his own fame that it would be possible to meet. He had an extraordinary genius for painting animals, which he drew entirely from memory—a memory beyond the reach of ordinary attainment, and perfected solely by the intensive training of the eye. The picture, which we reproduce, was painted whilst in Tangier with his friend Mr. R. B. Cunninghame Graham, who has written an amusing memoir of him and of his escapades under his nickname, "Creeps."

Born sportsmen and fearless riders, the two started a pack of hounds in Tangier, surely the oddest assortment of canine types ever brought together.

Crawhall's powers were something uncanny. He would stand staring, transfixed for an hour, after which he would come away and complete a masterpiece out of hand. It is doubtful whether any other painter had anything like the same sureness of hand—a dexterity which never failed to keep pace with his snap-shot vision. His studies of birds, painted on silk or linen, can only be compared to the most sensitive things of the kind by the Japanese, and even go beyond them. No offer of money could tempt Crawhall to work unless the spirit moved him, and indeed I do not think he ever accepted a commission—hence the comparative scarcity of his work. The finest private collection of his paintings is probably that of Sir William Burrell.

THE ROYAL WATER-COLOUR SOCIETY

THE Summer exhibition of water-colours at 5a, Pall Mall East shows that the mother society is still in a flourishing condition. The skill of our native practitioners in this attractive if exacting medium shows no sign of diminution. There are water-colours in the classical tradition, there are brilliant impressions, as well as ingenious and interesting experiments. In the latter class, Mr. A. S. Hartrick shows perhaps the most versatility. He uses chalk, pen, wash and probably other things, but always with discrimination and direction. One is delighted to welcome, upon entering, his affectionate memory-portrait of an old and cherished friend, the late Joseph Crawhall, known as *Creeps*, to whom we have referred in our preceding note. I do not know that Mr. Hartrick's impressionist vision of *A Cotswold Garden* (11) can entirely be exonerated from a charge of fussiness, but it is full of happy and sunny passages, and induces such pleasure in the beholder that all else is forgiven. The "sky-designs" are the principal feature in Sir George Clausen's vivid sketches. The very titles denote the artist's pre-occupations—*Mid-day Sky*, *Stormy Weather*, *A Summer Morning*—but



SCENE IN TANGIER WITH A DONKEY WATERING AT A WELL : BY JOSEPH CRAWHALL

they are most in evidence in *The Bean Field*, where a solitary tree clump breaks into a sky stirred into streamers and disarranged by the March wind. Mr. Henry A. Payne is clearly in the classical line of descent. Beauty of design in his "lay-outs," steadiness of drawing, and serenity of mind are evident in each of his exhibits. *The Cowherd, Sunset over the Ricks*, in which the tall trees achieve a finely rhythmic balance, *The Valley Farm* and *The Upland Barns* are all imbued with something of the elegiac spirit. Mr. Charles M. Gere shares with him a common sentiment. I believe they were early and sympathetic associates, and both still haunt the Cotswolds. Mr. Gere's *Tower at Sierre* reminds me of a *Hiroshige* painted on silk. Two versions and visions of the beautiful *Stopham Bridge*, the one by Mr. Walter W. Russell, the other by Mr. Claude Muncaster, may be compared and both admired. Sir Herbert Hughes-Stanton, the President, flits happily from his beloved *Valley of the Var* to the *Pas de Calais*. He is equally at home in either locality. Mr. Henry Rushbury's elaborate topography grows more and more accomplished. One of his drawings shows *York Minster* (in scaffolding) and *Treasurer's House*, and another, *Edinburgh*, and again a view of *Hollywood House*, all authentic feats of draughtsmanship, demanding rare skill and science. *The Promise of Spring and Hispano-Moresque* are particularly good examples of Mr. Russell Flint's ability, in his treatment of coppery-fleshed nudes, as deft in handling as can be imagined.

The best of Mr. W. Lee Hankey's water-colours, to my thinking, is *A Courtyard at Hesdin*, in which an expanse of white wall crossed by long cast shadows is the principal theme. Mr. W. T. Wood's penchant for elaborately careful design in the matter of tree tracery is seen to advantage in *A Sussex Pond*; and another notable tree draughtsman is Mr. D. Murray Smith, as evinced in his strong and sober *Near Lancing, Sussex*. *Demolition*, by Mr. Cecil A. Hunt, is a clever study, tinged by

all-pervading clouds of reddish dust. Finally, we must mention Mr. Philip Connard's sensitive little weather records, the rain-charged *River Eights, Low Tide* and *Showery Weather*, in which the watery atmosphere suffused with breaking light is definitely his subject.

WATER - COLOURS AT THE ROYAL INSTITUTE

THE 121st Exhibition (which includes the display by the Society of Miniaturists) under the new President, Mr. Terrick Williams, R.A., also holds its own exceedingly well. It is an open exhibition, accessible to non-members, as must needs be—in order to fill the spacious galleries. In a collection comprising nearly 600 works, the wonder is that the average is so creditable, even if the standard is less aristocratic than that of the sister society. Willingness to attenuate its strength, or to reinforce it, as the case may be, by letting in approved outsiders—a policy not necessarily a source of vigour—sometimes leads to the discovery of fresh talent, and is an encouragement to others. It must suffice to draw attention to the excellence of a few of the principal exhibits. Among these are *The Gateway, Chepstow*, and *Old Houses, St. Lervau*, by Mr. H. Tittensor, Mr. Gerald Ackermann's very accomplished *Durham Cathedral*, his *High Tide, Blakeney* (full of sunlight), his *Richmond Castle*, and *Gloucester from the River*. The late Sir David Murray, so deeply regretted, is represented by his last works in tempera, joyous landscapes, showing no diminution in his perennial zest in life. Mr. Martin Hardie's *Gipsies in the Fens*, also in tempera, is another lively work, whilst Messrs. Cecil King, David Wilson, H. Davis Richter and Mr. Gordon Forsyth of the romantic vision, all maintain the high standard expected of them.

THE LEICESTER GALLERIES

AT the Leicester Galleries the bill of fare is as varied as it is interesting. Three excellent courses are offered, even if in one case somewhat highly seasoned with "modernity." This we shall discuss last. The *hors d'œuvres variées* served in the Reynolds room are represented by a series of French drawings and water-colours, dating from about the middle of the last century (in the person of Constantin Guys) down to the very latest movements in Raoul Dufy, Derain, Laprade and Gromaine. Those who love Henri Matisse, Picasso and Rouault will find things to their taste, and for those who prefer the ripe flavour of classicity there are J. F. Millet, Corot, Rousseau, Degas, Harpignies and Rodin. It is certainly fair to proclaim these names as classics of the last century. Indeed, in *La Forêt de Fontainebleau*, Rousseau looks in this company as old-world and remote as would a Crome or even a Claude. The vision of landscape has decidedly changed, though to the writer's taste nothing could be more charming, nor endearing, than Rousseau's *Chaumière dans la Verdure*. Here is a pencil drawing by Cézanne, *Dessin d'après*



THE NET MENDERS WOODCUT BY CLARE LEIGHTON (THE WOODCUT SOCIETY)

Rubens, surprisingly complete and academic—better drawn than he could possibly do from the life—one of those studies which he wrought into his larger “*machines*.” Very beautiful are the studies of satin-coated horses by Degas. Two of Rouault’s heavy-fisted efforts, *Au Clair de Lune* and *Le Soldat*, owe their principal attraction to their resemblance to panels of early pot-metal stained glass. Despiau’s figure study, *Femme Assise*, has a sculptural weightiness, well expressed in the loose and sagging lines of a figure in repose. I am sorry I am still unable to appreciate the figure-drawing of Derain or of Henri Matisse. Of the latter, I have been told that he is a marvellous draughtsman when he chooses to be. Of this I have had no evidence, but, on the contrary, plenty of evidence that he is not. Pascin, whose tragic life ended two years ago, is represented by a very clever piece of calligraphic drawing, *Composition*, a group of figures, grotesquely caricatured, if you like, but drawn with mastery—*currente calamo*—in one flowing pen line.

The water-colours by Anthony Slade in the entrance gallery (we hesitate to say form an agreeable soup) show a series that are very decorative in effect, their pleasant map-like areas soothing to look upon. They have a freshness and originality entirely their own; the “lay-outs” of the landscapes being well planned, and broadly, but never perfunctorily, washed. The majority of these little works are of downland scenery and the Thames Valley. Particularly charming are *Weald near Poynings*, *Sunset near the Thames*, and two others, *Weald and Downs* and *Landscape Study*, in which he has adopted a different convention, by the use of a pen line with blue washes judiciously applied. This young artist may safely expect to be highly appreciated in the near future.

When we come to the sculptures and paintings of Mr. Leon Underwood we reach what I take to be the *pièce de resistance* of this triple display. It is rather heavy going. Mr. Underwood has shown himself to be so highly gifted, so competent and sure in his execution, that, in presence of some of his recent manifestations, I must confess to some misgiving. Yet he must be considered as a serious artist. His is a restless spirit—this is evident in his tortured figures, in his love for burning colour, in his impetuous brushwork—quite apart from his globe-trotting propensity in search of new inspirations. Yet why must he go after alien gods? In late years he has been to Mexico, with the result that we have here several pieces of sculpture in the Aztec and Maya idiom. We are tempted to ask: Why, when we can have the real thing? Underwood no doubt would reply: “Why not, if I feel like it?” One of these pieces is a veritable totem-pole, a carved yew-trunk, entitled *Totem to the Artist*, carved with soaring figures, some of the projecting planes mounted in copper. *The Herald of New Day*, in chased brass, squirms on its pedestal, performing a brilliant balancing feat. Several oil paintings and water-colours of Mexican subjects—girls, plants and fruits, exemplify the artist’s passion for heaviness of form and tropical luxuriance of colour. I sincerely hope the nightmarish “*Cathedral*,” a monstrous project for a building in the form of a distorted Aztec female (to be 200 feet high), will never materialise in my time. Still, his energy is admirable, even if sometimes misdirected, his force undeniable, and of his earnestness there can be no manner of doubt.

THE WOODCUT SOCIETY

THE latest production of the Woodcut Society, *The Net Menders*, of which we give a reduced illustration, is a particularly fine piece of graver work by Clare Leighton. The theme is suggested by the little Mediterranean port of Collioure. A striking design has been wrought out of the black figures bending over their nets, strung together in looped forms, and arranged in diagonals. White line has been subtly used in the blacks, sufficiently to give the necessary relief. The size of the original is 7½ in. by 6¼ in., limited to 200 copies, at the price of \$5.00 to members of the Society. The Director is Mr. Alfred Fowler, 1,234 Board of Trade, Kansas City, Missouri, U.S.A.

AT MESSRS. P. & D. COLNAGHI & CO.’S

IN wood engraving, Lionel Lindsay has at length found his happiest medium. Well-known, first as an illustrator in Australia, and later more universally as etcher and water-colourist, he seems to have become dissatisfied with the ease and skill his hand had acquired, and looked about for a medium more resistant and less facile. In the boxwood he found this vehicle. A set of gravers and spitsickers coming by chance to hand, he set about seriously to his new adventure. In W. J. Linton’s little manual he came across the phrase, “cut every line with meaning.” This advice, says the artist, became to him “both a touchstone and a source of technical inspiration.” One has to think before committing oneself to a cut irrevocable.



PHILOSOPHY: A WOOD ENGRAVING BY LIONEL LINDSAY: DATED 1925



THE RESURRECTION - EARLY BATTLEMENTED NOTTINGHAM ALABASTER PANEL : LATE 14TH CENTURY : AT JOHN HUNT'S

It was Thomas Bewick, the master of "white line," who pointed the way to Lionel Lindsay. He confesses that Bewick probably directed his mind to the engraving of birds, but he was always fascinated by their beauty and grace in flight—"so much more beautiful than humans." His studies were made through direct observation of their characteristics and habits, by means of a Zeiss glass. In the exhibition of fifty-eight wood-engravings at Messrs. Colnaghi's, Lindsay demonstrates how far he has benefited by his studies of the old master of white line, and even gone beyond him. They are mainly studies, exquisitely decorative, of birds, flowers and animals. The example we illustrate, *Philosophy*, kindly lent for this purpose by the editor of *The Prim Collector's Quarterly*, was cut with four tools. In the feathered bulk of the bird and the pendent bell-flowers cut against the black background, the artist has developed a rhythmic pattern of finely modulated whites.

MEDIAEVAL WORKS OF ART IN LONDON

THOSE interested in mediæval works of art will find many rare and precious examples at Mr. John Hunt's newly opened gallery, 30c, Bury Street, St. James's, S.W.1. The pieces to be found here are much out of the common, and

always difficult to come by. Mr. Hunt is a keen seeker after rarities, specialising mainly in early periods. As examples, here may be seen a unique rock crystal carved portrait of Louis XII., with his collar of St. Michael, and the porcupine crest, mounted in an ornate metal frame of later date by about a hundred years. Other choice things are a fifteenth-century brass reliquary, an oaken Gothic hutch, a German St. George of carved lime-wood, early daggers (one of the thirteenth century), and two angels carved in oak, *circa* 1410, of English work. A fine French crucifix, copper-gilt, is of the fourteenth century. Further, there are a rare champlevé enamel pyx (thirteenth century), an eleventh-century carved ivory book cover with border, a Nuremberg tapestry (about 1440), and a beautiful early Italian gesso decorated box. We reproduce a *Resurrection*, one of a pair of Nottingham carved alabaster panels.

THE LATE DR. MEDER

THOUGH belated in expressing our regrets, it would not be possible to pass over the death of Dr. Joseph Meder, the former Director of the *Albertina*, Vienna, at the age of seventy-six, without acknowledging his great services to art. His scholarship and judgment will be universally missed.

SCOTTISH 17TH-CENTURY CUPS (See "Scottish Standing Mazers," page 313)

IN general form the St. Leonard's mazer is closely related to the large Communion cups of the seventeenth century such as that at Old Greyfriars, Edinburgh, dated 1633, or one at St. Ninian's, Stirling, dated 1685, or many others illustrated in *Old Scottish Communion Plate*. The St. Leonard's cup is shown on page 317 as a typical example of these large seventeenth-century Scottish Communion cups, the form of which was obviously based on the earlier standing mazers, and I should place the so-called St. Leonard's mazer under the category of large communion cups.

The St. Leonard's cup bears the Edinburgh hall mark with the mark of Edward Clegghorne, deacon in 1663-1665, 1671-1673, and 1679-1681, and the maker's mark of William Law, admitted in 1662. It is inscribed:—

THIS . CUP . IS . DEDICATE . TO . THE . USE . OF . THE .
HOLY TABLE . IN . ST . LEONARD'S . CHURCH . IN .
ST . ANDREWS . BY . A . DEVOUT . WIDOW . AS . A . FREE
WILL . OFFERING . FOR . THE . RETURNE . OF . PRAYER .
UPON . THE . XIII . DAY . OF . APRIL . MDCLXXXI .

From this inscription it would appear probable that it was actually made during the last period of Edward Clegghorne's deaconship.

Comparison with the illustration of the St. Leonard's "mazer" will show the similarity of line to which I refer, when suggesting that the St. Leonard's "mazer" is actually an early seventeenth-century communion cup in original condition, and should be classed with the other Scottish cups as Scottish cups or chalices of "standing mazer" form.

On those rare occasions when one of these Scottish mazers appears in the sale room, it invariably realises a very large sum of money. (The Bannatyne mazer fetched £10,000 at Messrs. Hurcomb's; and the Fergusson mazer reached £6,100 at Messrs. Sotheby's, at which figure it was withdrawn.)



WINDSOR CASTLE FROM THE GREAT PARK
NEAR THE END OF THE LONG WALK

BY THOMAS SANDBY, R.A.

In the Victoria and Albert Museum



A CHARITY AUCTION AT CREWE HOUSE, MAYFAIR

AN outstanding social event this season will be the auction at Crewe House, Mount Street, Mayfair, on May 29th, at 10 p.m., in aid of the Shoreditch Housing Association, which their Royal Highnesses the Duke and Duchess of York have promised to attend. Unlike many recent auctions of a similar kind, modern works of art will on this occasion predominate among the objects offered for sale. Her Majesty the Queen has sent a hammered tray by the well-known modern silversmith, Omar Ramsden, in addition to an antique Chinese porcelain box with hinged lid. Leading painters, among them Mr. Augustus John, R.A., Mr. A. J. Munnings, R.A., Sir William Rothenstein and Mr. Oswald Birley, are generously contributing examples of their work, sculpture being represented by a gift from Mr. Epstein. Autographed first editions by distinguished modern authors will also be included in the sale. Of the objects of art of bygone days, a particularly interesting one is a fine oval butter dish in silver made by Joseph Jackson, of Dublin, dated 1777, presented by the Hon. Mrs. Ernest Guinness. It is hoped that the auction will attract a full attendance, and be the means of providing a very considerable sum in aid of its deserving cause. Those who visit the sale will have an opportunity to see Crewe House, one of the few remaining great houses of Mayfair. Built towards the end of Queen Anne's reign, the reception rooms are of great splendour and are particularly noted for their fine ceilings.

AN EXHIBITION OF CHINESE PORCELAIN

DURING the five years prior to its removal to England for exhibition and dispersal, the celebrated collection of Chinese pottery and porcelain formed by Mr. Diedrich Abbes, of New York, was on loan at the Baltimore Museum of Art. The features which specially distinguish this collection are the fine examples of the classic T'ang and Sung periods. There are also some specimens of early pottery, including one of as remote a period as the Chou dynasty, B.C. 1122-255. Besides these rarities, there are a few choice and carefully selected pieces of more recent date. The collection was brought together

during a period of some twenty years, rare taste and discrimination having been exercised, with the result that every specimen is of the finest quality and in perfect condition. The exhibition is to take place at the galleries of Messrs. Bluett & Sons, 48, Davies Street, Brook Street, W.1, from May 2nd, and will remain open for two weeks.



A CELADON CHINESE BOTTLE

the objects, which are of exceptional interest and quality, formed part of the collection of a prominent foreign statesman. We reproduce a celadon bottle from Northern China, of the Sung dynasty, A.D. 960-1279. It is pear-shaped, of elegant outline, with slender neck and spreading lip; the body decorated with incised prony work. Collectors of Oriental art, during the next few weeks, have an exceptional opportunity to acquire some rare specimens.

A SUITE BY WILLIAM KENT

AT Mr. Thomas Prior's galleries, 23a, Bruton Street, Mayfair, may be seen a very fine set of twelve chairs and two settees, by William Kent, carved and gilded in original condition, recently heirlooms of the Penruddock family. This house also has on view exceptionally good examples of Chippendale and other eighteenth-century furniture, and specialises in old needlework hangings and coverings, panelled rooms and restorations.

EARLY CHINESE WORKS OF ART IN MOUNT STREET

MR. JOHN SPARKS, of 128, Mount Street, W.1, announces an important exhibition of Chinese bronzes, pottery, porcelain and jade to take place during the first fortnight in May. It will be arranged and shown by Messrs. C. F. Loo and Co., of Paris, having been specially brought over for the purpose. Until lately



SILVER BUTTER DISH BY JOSEPH JACKSON, DUBLIN, 1777

HARDSTONES AT CHARLES NOTT, LTD.

THE remarkable collection of hardstone carvings assembled at 38, Bury Street, S.W.1, by Mr. Charles Nott, have been recently added to, and an exhibition of rare jades, some not previously seen here, is announced to take place shortly. Among these, fresh from the Summer Palace, Peking, is a pure white vase of large size with loose ring handles; a *koro* and a screen of green jade which is probably unique; and a pair of carved rock crystal figures measuring 22 inches high.

NEW BOOKS REVIEWED

STONES OF RIMINI

By Adrian Stokes

(Faber & Faber, London, 12/6 net)

We are certainly being led back to the days of poetical prose of two or three generations ago; to the romantic survey of Walter Pater, the emotional outlook of John Ruskin. Adrian Stokes is even a poetical prose writer, or, at any rate, a rhapsodist in expression. His fervent pages carry the reader with them, until he finds himself tired and breathless. As was the case with Ruskin, *Stones of Rimini*, like *Stones of Venice*, offers still further advances into personal exposition of the complex engendered by its subject, as was the case with *The Quattro Cento*, the author's first book. The question arises as to whether we are to-day ready or worthy to accept such ample benediction. We have grown accustomed to archaeological realism with its authenticity and authority, and to a realism of expression which inhibits too much enthusiasm. As a personal expression of love, understanding and devotion, no less than of ardent and analytic research, *Stones of Rimini* lavishly covers its ground. If anything can command a continuous attention, apart from the intrinsic qualities of its subject, it is the author's fervency. There is some irrelevant matter, mainly due to the author's admiration for Miss Semple's *Geography of the Mediterranean Region*, which commands his enthusiasm and too much of his and the reader's attention. For, after all, the subject of the book is those stones of Rimini which form the series of carved sculptures, mostly by Agostino di Duccio, in the Tempio Malatestiano, the unfinished building of the middle of the fifteenth century in the centre of a dull town. In these works are to be found, it is stated by the author, all the secrets of the Mediterranean, as well as the virtues of carved stone; the suggested union of water and stone. With this and allied considerations, the first half of the book is concerned; the second half, to a considerable extent, with the building and the sculptures themselves. Here is an amazingly detailed exposition in the course of which there seems to emerge the assumption that plasticity imposed on a technique of carving constitutes a desirability in sculptural art. Yet Adrian Stokes admits that "in Quattro Cento carving, plasticism, however strong, is yet subservient to the love of stone. . . . In the case of hard stones, modelling skill is most likely to be altogether out of place." This is nearer the truth, although the cogency of the reasoning which finds a revival to-day among the more thoughtful of the sculptors and students of sculpture that the gulf between modelling and carving is a wide one, yet there will persist this totally unnecessary craving to connect the two processes. It is precisely in this spirit that the faults of Agostino di Duccio's sculptures become apparent. They consist, for the most part, of reliefs, and are quite numerous. More than forty splendid photographs here illustrate them, and their illustration does undoubtedly further the view that they are plastic. They are elaborate—for the most part—in design, and excessively detailed in execution. They are pictorial, and elaborately so; a thousand miles from the carved simplicity of the Gothic. Indeed, elaboration is in them, seen to foretell

the doom of sculpture conceived in this spirit. Only in a few instances, such as figures of the door-jambs of David, Gideon and Hercules, so far as these illustrations indicate, is the real glyptic spirit maintained, these figures being simple, crude and realistic, as opposed to the classical lines, patterns and rhythms of most. In them it is obvious that the pernicious plastic process of rubbing down the surfaces has been restricted and some measure of the carving impulse retained.—K.P.

NOTES ON THE TECHNIQUE OF PAINTING

By Hilaire Hiler

(Faber & Faber, London, 12/6 net)

A WRITER, under this title, might aim at a book on the history of painting methods and materials as a guide to the modern student, or a book of practical recipes and guidance to methods of painting, based on the critical examination of the work of others and on the writer's own experience.

Mr. Hilaire Hiler has attempted to deal with both the historical and practical branches of his subject. It remains to be seen how far he has been successful in dealing with either.

The historical portion not only deals most inadequately with Egyptian painting, the wax and wall painting of classical times, and mediæval and later methods, but is full of mistakes which are difficult to excuse, as Mr. Hiler had merely to compile his account from easily accessible and reliable text books.

He tells us, for instance, that the Chinese had yellow and orange pigments prepared from "the peroxide of mercury," a perfectly absurd statement; and he in more than one place describes *azur d'Allemagne* as a cobalt blue. It is really a variety of azurite, the beautiful native carbonate of copper used so widely by artists in the sixteenth century.

The gem of the book is in the description of Imperial or Tyrian purple. I quote the whole paragraph. "Imperial Tyrian purple. Formerly made like Peruvian yellow from Uric Acid. The latter being a rare substance, the manufacture of this colour has been abandoned for years, and it has been replaced by aniline which is just a little less permanent than the original preparation." Tyrian purple is not made from Uric Acid. It is made from the Murex shell fish found on the Mediterranean littoral. Uric Acid, as is obvious from the derivation of its name, is not a rare substance. The Tyrian purple has not been in general use for eight or ten centuries. Aniline is an oily liquid, not a pigment, and the dyes from it are of quite modern origin. The Murex dye is of remarkable permanence.

The treatise of Cennino Cennini is of the utmost value to the student practising both Buon Fresco and Tempera, and therefore it is of the first importance that the translation be of meticulous accuracy and from the best texts. The faulty translation of a single word may alter the meaning of a whole recipe.

We possess in English the translation by Mrs. Merrifield, which, being the first, contains some errors. The excellent translation by Lady Herringham, who was herself a practising painter in Tempera, and the scholarly translation by Professor

Thompson, made after the exhaustive comparison of different texts. Mr. Hilér quotes largely from Cennino Cennini. He had only to take his quotations either from Lady Herringham or Professor Thompson to be sure of their reliability. Instead he gives a clumsy translation into English, from the French translation of Victor Mottez, who derived his translation from an imperfect version of Cennino Cennini.

He devotes a great deal of space to the discussion of the quaint recipe for a wax emulsion which is given in the *Le Bègue* MS., which is in the Bibliothèque Nationale. He tells us that he had great difficulty in finding this MS., and he doubts if Mrs. Merrifield, who published a complete text and translation, ever saw the original MS. Mrs. Merrifield gives the number of the MS., 6741. It is still under the same number in the library, and can be obtained without any difficulty.

The book is not only very imperfect as a technical history of painting methods, but is of little value as a practical guide to the young students of painting. It contains a jumble of recipes for making painting grounds and emulsions, and for methods of painting in wax, without any discrimination or selection. It contains wearisome lists of pigments, many of which have long been obsolete, and some of which were never used. The information as to their properties of special value to painters in oil to be found in modern text books is not given. It treats most superficially the subject of oil painting, which is the one in which the young student is most interested. The information as to how to avoid cracking is very inadequate, as he does not deal with the oil content of different pigments in tubes, and he makes no attempt to deal with the problem of the lowering of tone.

Mr. Hilér gives an excellent bibliography at the end of his book, a bibliography which ought to have enabled him to avoid many of his errors.—A.P.L.

E. M. Vis and C. de Geus,

“ALTHOLLÄNDISCHE FLIESEN,” Vol. II.

(with text by F. W. Hudig)

(K. W. Hiersemann, Leipzig, RM. 160 the two volumes).

THE publication of this long-awaited second volume now completes what will undoubtedly remain for many years the standard work on Dutch tiles. The first volume, issued in 1926, was mainly devoted to the illustration of many beautiful specimens from the Vis collection, part of which was acquired, through the generosity of Mr. Henry Van den Bergh, for the Victoria and Albert Museum in London, while part was eventually dispersed in America. The volume now published comprises an admirable account by Dr. Ferrand Hudig of the history of tiles in general and of the Dutch tiles in particular, and is lavishly illustrated (in many cases in colour) with historical specimens complementary to those in the first volume. The pictures of old rooms with the tiles *in situ* are particularly valuable.

The general sequence of the Dutch tiles has been made familiar in Mr. Bernard Rackham's little guide to the Van den Bergh collection at the Victoria and Albert Museum. Beginning in the sixteenth century with polychrome decoration in the style of Italian maiolica, the tiles shared in the general change of fashion when Chinese blue-and-white became the rage in the second half of the seventeenth century. The partial substitution of manganese purple monochrome for blue in the eighteenth century is explained by Dr. Hudig as due to a rococo

preference for the warmer colour. Precise dating is often quite impossible in view of the long-continued use of the same pricked designs, which were transferred to the tiles by “pouncing,” for the guidance of the painters. Dr. Hudig illustrates a number of specimens to which a nineteenth-century date must be given, though not greatly differing from those of a century or more earlier. On the other hand, some charming designs of playing children are plainly shown by the costumes to be of the Empire period. Dr. Hudig provides a great body of historical information regarding the workshops in Holland where tiles were made. Rotterdam and Delft were naturally among the principal centres, but it is astonishing how few of the actual specimens can be ascribed to a particular factory or town.

Perhaps the most important contribution to ceramic knowledge in the book is the account given of some late fourteenth-century green-and-purple painted tiles discovered at Utrecht, which show that the universal fashion for this colouring in the pottery of the Mediterranean region was shared also in Northern Europe. These tiles were the contemporaries and counterparts of the wares made at Paterna near Valencia in Spain, and of the so-called *mezza maiolica* of Orvieto and other places in Italy. A well-known document recording the privilege granted in 1391 by the Duke of Burgundy to two Flemish artists for making “*quarriaux pains et jolis*,” hitherto unsupported by any actual specimens, can now be associated with these tiles from Utrecht, which are beautifully painted with female busts and heraldic lions as well as formal patterns.—W.B.H.

NOTE.—The one hundred remaining copies of that excellent publication, *Old Dutch Pottery and Tiles*, by Elizabeth Neurdenburg, and translated by Bernard Rackham, originally published in 1923 by Messrs. Himebaugh and Browne Inc., New York, are being offered by Messrs. B. T. Batsford, Ltd., 15, North Audley Street, W.1, at the very considerably reduced price of 25s.

ENGLISH DOMESTIC SILVER

By C. C. Oman

(A. & C. Black, Ltd., London, 7/6)

THIS book is the fourth in the Library of English Art, and, like its predecessors in the series, will prove of particular interest to those who, being beginners in the world of collecting, gain more knowledge from succinct text than from prolix technical phraseology. The author has divided the history of the goldsmith's art into two parts: Part I, dealing with the Middle Ages to the Restoration of Charles II.; and Part II, with what the author entitles “The Modern Period.” There are many brief but informative references in the second chapter to various examples of plate which have survived from mediæval times, and to the customs associated with them; and despite the fact that beginners are unlikely to devote any great amount of attention to specimens of that early period, they will find no small pleasure in reading this short history of silver of the Middle Ages. But this reviewer cannot think that Mr. Oman would seriously have us believe that “The use of domestic silver in the first half of the seventeenth century is attested by Bede.”

Chapter III., while covering a long period in a relatively few pages, none the less deals with a number of salient facts which are of moment to younger students of the history of silver work. This study is without end, and any attempt to

absorb too much information concerning this fascinating subject, in too short a time, invariably results in mental confusion and a loss of interest. The chapter on the History of Styles is similarly valuable in its brevity. Other chapters deal with plate used on the dining table; various drinking vessels; articles for tea, chocolate and coffee; lighting appliances; and miscellanea. Among the last mentioned a weaving-stool of the sixteenth century is described as "silver-plated"—surely a somewhat ambiguous description in view of the present-day meaning of "silver-plated." It is to be feared that the last chapter does not quite fulfil the promise of its title. There are twenty-four pages of excellent illustrations, on which no less than a hundred representative examples are shown; and these will doubtless prove of considerable value to beginners in helping them to become familiar with the several characteristics which distinguish the different periods and styles.—G.P.

MODERNISMUS

By Sir Reginald Blomfield, R.A., M.A.,
F.S.A., Litt.D.

(Macmillan & Co., Ltd., 6/- net)

"ST. CHAOS is king, having abolished Zeus," quotes Sir Reginald Blomfield from Aristophanes, giving a legitimate twist to the meaning of the *δῖνος*.

This is his text, applying it to the State of Arts and Letters to-day, in which all standards are abolished and each is a law unto himself. Sir Reginald's tilt is directed against what many regard as a malignant disease of alien origin. Is this *Modernismus* a step forward or is it tending towards "the bankruptcy of Literature and the Arts"? Unfortunately it is a form of green sickness which most readily infects the young, and is therefore all the more mischievous.

Naturally, the author is concerned more particularly with its manifestations in the new forms of Architecture. In these he discerns a defiance of tradition and a refusal to countenance anything that savours of historic precedent; a tempting doctrine to those who are too indolent to shoulder the necessary burden of study. "We cannot," says the author, "dissociate ourselves from the past—and the results of the attempt to do so are seen in the idiotic failures which are now held up to us as masterpieces of modern art and letters." He points out that the real road to progress is by a sane and wholesome return to sound scholarship; the only basis upon which any forward movement in the Arts can possibly be made. Knowledge is paramount, whereas the jettisoning of all tradition and the rejection of all hitherto accepted standards leads to nothing but confusion and chaos. Attempts at originality for its own sake are not only futile, but vulgar.

Sir Reginald's outspoken views of the "New Architecture" leave us in no doubt about his feelings in the matter. He has little good to say of Herr Eric Mendelsohn's "notorious" observatory at Potsdam, "which looks like the gun-turret of some nightmare battle ship," or of the ribbon-like elevation of the same architect's *Store* at Chemnitz, which he says "has about as much design in it as the ribs of a dust-bin." Nor is he better pleased with the houses of Messrs. Mallet-Stevens and Le Corbusier. As he says, "one does not want to live either in a conservatory or in rooms which suggest the operating rooms of a hospital."

The argument of the protagonists of the New School is that their aim in Architecture is fulfilment of purpose—"Functionalism." In another word, Efficiency, and Efficiency alone. Sir Reginald will have none of this. He puts in a plea for æsthetic considerations. A "Big Bertha" is deadly in its efficiency, but unspeakably ugly. In fact, the new architects are not concerned with beauty as such. Either they do not recognise it, or they deliberately avoid it. And of their misapprehension of their own chosen doctrine, Sir Reginald gives an interesting illustration. At Moscow there is a *House of Labour*, by M. Golosov, who was so infatuated with the idea of a dynamo that he carried out his building in the form of one, the most prominent feature of which was designed in the shape of an enormous cog-wheel. Now are we to believe that because a dynamo and a cog-wheel serve their purpose usefully and admirably in the sphere to which they belong, they must needs "function" equally well as a dwelling-house or a labour-exchange?

Apart from all this, there is a vast amount of humbug afoot, expressed in the approbation of every pretentious erection in steel and concrete. Of such buildings Olympia is a notorious example. The author tells us that "the company who supplied the bricks for it issued an advertisement in which was shown the façade of Olympia with the superscription, "This is *not* a concrete building at all." So it is not what it seems and claims to be, but a masquerade concealing "a brick and steel building with a thin skin of another material, apparently synthetic stone."

Sir Reginald is hopeful for the future in spite of his abhorrence of the most blatant forms of *Modernismus*. There is plenty of ability and abundant energy among our young men, he admits, "if properly directed and seriously applied." It must be annoying to the author to see the absurd misprint *adparent* for *apparent* in his quotation of a well-known line from the *Æneid*.—H.G.F.

MOUSEION

Office International des Musées

(Paris: 2, Rue de Montpensier.

25 fr. France. Other countries 30 fr.)

THE current issue of this valuable publication, forming volumes 23 and 24, and now in its seventh year, contains a number of articles concerning the work of national museums, all of them written by directors of these institutions or by other acknowledged experts. M. Louis Hauteceur leads off with a contribution dealing with the *Architecture and Organisation of Museums*, Dr. Hans Schmid follows with a practical paper on the processes of encaustic painting and its application to-day. Two other papers in the same section are concerned with the organisation and development of open-air museums in Norway and Denmark respectively. The second section is devoted to articles on the preservation of historical and monumental works of art—one, notably, on the *Reconstruction of the Towers of the Palace of the Popes at Avignon*, by MM. H. Nodet and R. Planchenault. The third section supplies valuable information upon the care and preservation of objects exhibited in museums. Finally comes the annual report of the activities and the conclusions arrived at by the International Commissioners for Museums during the period 1932-33.—H.G.F.

IN THE AUCTION ROOMS DEMAND FOR EARLY SILVER

By H. J. MAYO

THE GARDNER SILVER

SEVERAL dispersals of silver took place during the latter part of March and the first two weeks of April, one which attracted a large number of buyers being the English and Scottish pieces assembled by the late Mr. John Gardner, which were offered at Christie's on March 19th, 20th and 21st. The total for the three days amounted to £6,073 6s., and many of the rarer lots stimulated keen competition.

The first day was devoted to English examples which included the tankards and porringers, and that the bidding was well sustained is evident from the prices paid for the following lots: a circular strainer with flat handles shaped in the manner of cut-card work, by *Meschach Godwin*, 1727 (2 oz. 15 dwt.), 125s.; a pair of dinner plates, by *Paul Lamerie*, 1748 (34 oz. 11 dwt.), 16s. 6d.; a small bulbous-shaped cream-jug, on circular foot (2 oz. 18 dwt.), 52s.; a circular sugar-bowl and cover on collet foot (10 oz. 6 dwt.), 62s.; a plain cream pitcher, by *John Gamon*, 1733 (2 oz. 14 dwt.), 80s.; a plain pear-shaped cream-jug, on rim foot, *Guernsey*, circa 1730 (3 oz. 6 dwt.), 130s.; a pair of spool-shaped salt-cellars, by *Edward Wakelin*, 1754 (15 oz. 14 dwt.), 29s.; a pair of octagonal trencher salt-cellars, by *Oliver Johnson*, 1724 (6 oz. 5 dwt.), 68s.; a pair of Queen Anne snufflers, by *Edmund Proctor*, 1702, and a plain octagonal snuffler-tray, on four feet, by *Simon Pantin*, 1719 (12 oz. 10 dwt.), 70s.; a pair of octagonal tea-caddies, with sliding covers, by *Joseph Fainell*, 1718 (11 oz. 5 dwt.), 32s.; a pair of small plain tazze, 1718, *m.m. F.L.* (12 oz. 13 dwt.), 82s.; a pair of octagonal trencher salt-cellars, 1717 (3 oz. 4 dwt.), 85s.; a plain mug, by *Simon Pantin*, 1715 (8 oz. 8 dwt.), 42s.; a plain pear-shaped caster on circular foot (6 oz. 6 dwt.), 72s.; a small plain cup, on circular foot, by *John Chartier*, 1713 (2 oz. 9 dwt.), 195s.; a pair of trencher salt-cellars, of compressed spherical form, by *Thomas Holland*, 1707 (4 oz. 10 dwt.), 105s.; a rat-tailed basting-spoon with tapering cylindrical stem, by *Seth Lofthouse*, 1707—the handle by *Mathew Lofthouse* (4 oz. 9 dwt.), 52s.; a plain tazza, with a band of gadrooning round the foot and rim, 1706 (7 oz. 19 dwt.), 58s.; a plain tumbler cup, by *Abraham Barachin*, *Hull*, circa 1706 (2 oz.), 150s.; a pair of plain candlesticks, on stepped octagonal bases, by *Joseph Bird*, 1705 (25 oz. 6 dwt.), 55s.; a plain cylindrical caster, on gadrooned base, 1705 (8 oz. 18 dwt.), 58s.; a taperstick on octagonal base, 1700 probably, by *John Laughton* (4 oz. 1 dwt.), 115s.; a plain tankard with tapering sides, by *Nathaniel Locke*, 1709 (5 oz. 12 dwt.), 36s.; a plain cylindrical tankard with flat cover, 1691, *m.m. I intersecting S in a dotted circle* (21 oz. 12 dwt.), 41s.; a porringer, by *Nathaniel Locke*, 1706 (2 oz. 7 dwt.), 110s.; a porringer, chased spiral flutes, by *Seth Lofthouse*, 1712 (6 oz. 19 dwt.), 66s.; a small

porringer, the body repoussé and chased, 1678, *m.m. I.II.* (4 oz. 12 dwt.), 78s.; a small porringer, the body repoussé and chased, 1676, *m.m. T.C., a fish above* (3 oz. 3 dwt.), 165s.; a small porringer with almost straight sides, the body chased and engraved flowers and birds in the Chinese taste, by *William Robinson*, *Newcastle*, circa 1685 (6 oz. 1 dwt.), 125s.; a small porringer with almost straight sides, the body repoussé and chased with a band of vertical acanthus and palm leaves, 1681, *m.m. I.A. in a dotted circle* (4 oz. 14 dwt.), 115s.; a porringer, the body repoussé and chased with large flowers and fruit, 1663, *m.m. O.S., a trefoil slipped below* (8 oz. 10 dwt.), 82s.; a small beaker, repoussé and chased round the lip, 1682, *m.m. a goose in a dotted circle* (2 oz. 17 dwt.), 190s.; a beaker engraved with a band of running foliage, 1651, *m.m. W.H., star above, pellet in annulet below* (4 oz. 19 dwt.), 370s.; a beaker with almost straight sides, engraved running foliage and strapwork, *Lincoln*, circa 1650, *m.m. T.S. conjoined for Timothy Skottowe*, 195s.; a small wine cup on everted trumpet-shaped foot, repoussé and chased with five panels, 1660, *m.m. E.T., a crescent below* (2 oz. 13 dwt.), 760s.; a communion cup on circular foot stamped with a band of egg-and-tongue ornament, the stem divided by a plain circular knop, 1577, *m.m. an orb and cross* (7 oz. 1 dwt.), 140s.; a communion cup with baluster stem, by *John Ions* (Jones), *Exeter*, circa 1570 (5 oz. 4 dwt.), 125s.

Some 103 lots, which were sold on the second afternoon, included the Scottish pieces and the collection of spoons, and here again there was active bidding for the finer pieces. A small plain quaich with large flat handles, by *Charles Jamieson*, *Inverness*, circa 1810 (2 oz. 12 dwt.), brought 86s.; a plain vase-shaped sugar-bowl, by *John Keith*, *Banff*, circa 1795 (12 oz. 14 dwt.), 38s.; a teapot and stand, sugar-basin and cream-jug, each of oval form, by *Alexander Stuart, Junior*, *Inverness*, circa 1790—the cream-jug unmarked—and a pair of sugar-tongs (33 oz. 18 dwt.), 56s.; a plain cream-boat on three hoof feet, by *Milne and Campbell*, *Glasgow*, circa 1776 (6 oz. 10 dwt.), 42s.; a plain sauce-boat, of shaped outline, by *Milne and Campbell*, *Glasgow*, circa 1776 (7 oz. 8 dwt.), 44s.; a plain circular sugar-bowl, on circular foot, by *Lothian and Robertson*, *Edinburgh*, 1761 (8 oz. 12 dwt.), 42s.; a plain cylindrical mustard-pot *Aberdeen*, circa 1785, *m.m. P.R.* (3 oz. 5 dwt.), 46s.; a quaich, with three plain ribs round the body and flat handles, *Aberdeen*, circa 1760, *m.m. B.L.* (9 oz. 8 dwt.), 60s.; a plain quaich, the centre and exterior engraved with radiating lines, handles *Glasgow*, circa 1750, *m.m. W.H.*, 195s.; a set of three plain pear-shape casters, by *James Gilsland*, *Edinburgh*, 1748 (12 oz. 17 dwt.), 44s.; a plain cupping bowl with handle formed as a shell, by *James Ker*, *Edinburgh*, 1729 (9 oz. 10 dwt.), 60s.; an oval sugar-basin and cover, by *Robert Luke*, *Glasgow*, circa 1725 (12 oz. 10 dwt.), 72s.;

a pair of pear-shaped casters, lower part repoussé and chased by *Colin McKenzie, Edinburgh*, 1706 (12 oz. 10 dwt.), 57s.; a bell-shaped mug, the lower part of the body decorated with an applied band of vertical petal-shaped lobes by *John Luke, Junior, Glasgow*, 1709 (6 oz. 3 dwt.), 210s.; a similar bell-shaped mug by *Andrew Law, Edinburgh*, 1696 (5 oz. 17 dwt.), 165s.; a similar bell-shaped mug by *Robert Bruce, Edinburgh*, 1698 (5 oz. 6 dwt.), 125s. A Scottish circular shoulder brooch, *Glasgow, circa 1757, m.m. J.L.*, £16; a pair of slip-top spoons, 1655, *m.m. D.R.* (probably for *Daniel Rutty*), £24; a spoon, with lion sejant top, 1609, *m.m. C. enclosing I*, £39; a spoon with maidenhead top, 1576, *m.m. a crescent enclosing a mullet*, £41; a spoon, with baluster top, 1560, *m.m. a bird's claw*, £40; two seal-top spoons, 1641, *m.m. T.P. in a shaped shield* and *m.m. I.I.*, 1646, £22; a pair of silver-gilt seal-top spoons, *Lincoln, circa 1628, m.m. W.D. conjoined*, £19 10s.; a seal-top spoon, 1580, *m.m. mullet over annulet*, £25; a seal-top spoon, 1576, *m.m. I.F.*, £21; a seal-top spoon, 1566, *m.m. probably a hand grasping a cross*, £16; a seal-top spoon, 1560, *m.m. I.F.*, £21; an apostle spoon, surmounted by the figure of St. Peter, by *Robert Robinson, Hull, circa 1630*, £37; an apostle spoon, surmounted by the figure of St. Peter, 1622, *m.m. D enclosing C*, and another surmounted by the figure of St. James the Less, by the same maker, 1622, £92; a set of seven apostle spoons—six 1622, one 1623—*m.m. a D enclosing a C*, surmounted by the figures of St. Andrew, St. James the Less, St. John, St. Jude, St. Peter, St. Philip, St. Simon Zelotes, £175.

Among the outstanding prices on the third day were: a stirrup cup, in the form of a fox's mask, by *Tudor and Leader, Sheffield*, 1777 (5 oz.), 235s.; a stirrup cup, in the form of a greyhound's head, *Birmingham*, 1825 (4 oz. 16 dwt.), 190s.; a pair of small



ONE OF A PAIR OF TWO-PRONGED FORKS, LONDON, 1697, WHICH BROUGHT £175 7s. 6d. (1,150s. PER OZ.) AT SOTHEBY'S

plain tumbler cups, by *John Payne*, 1773 (3 oz. 15 dwt.), 58s.; a small plain two-handled cup, on circular foot, by *Pierre Maingy, Guernsey, circa 1757* (3 oz. 9 dwt.), 90s.; a tumbler cup, converted to a quaich, *Chester*, 1725 (2 oz. 3 dwt.), 75s.

On March 26th, Christie's offered the silver plate from the Henry Hirsch collection, and included in the same catalogue there were several early pieces sold by order of other owners. The total for the sale was £4,673 13s.; the principal per ounce prices being: a hunting horn of curved form (9 oz. 7 dwt.), 30s.; a double-lipped two-handled cream jug, 1801 (9 oz.), 30s.; a small tazza, by *William Gamble*, 1699 (5 oz. 12 dwt.), 92s.; a plain cylindrical tankard with domed cover, *Exeter*, 1714, possibly by *Thomas Sampson* (32 oz. 1 dwt.), 27s.; a circular toilet-box decorated with gadrooning, by *Isaac Dighton*, 1702 (9 oz. 3 dwt.), 98s.; a plain oblong breakfast dish and cover, 1799, probably by *Richard Cooke* (32 oz. 8 dwt.), 19s. 6d.; a pair of oval meat-dishes, by *Paul Storr*, 1798 (67 oz. 7 dwt.), 13s. 6d.; a plain oblong inkstand on four feet, and three silver-mounted glass bottles (11 oz. 8 dwt.), 29s.; a dish ring, the sides pierced, rococo scrolls, Chinese figures, etc., by *Matthew West, Dublin, circa 1776* (12 oz.), 120s.; a dish ring, the sides pierced, *Dublin*, 1773 (10 oz. 17 dwt.), 120s.; a dish ring, the sides pierced, *Dublin, circa 1770, m.m. C.F.* (12 oz. 12 dwt.), 100s.; a pair of plain casters, 1771, probably by *Thomas Wallis* (5 oz. 3 dwt.), 50s.; a sugar basin on three lion's mask and claw feet, by *Samuel Walker, Dublin, circa 1760* (6 oz.), 80s.; a taperstick, by *John Cafe*, 1746 (3 oz. 18 dwt.), 60s.; a large compressed spherical teapot with straight spout, by *George Hodder, Cork, circa 1745* (20 oz.), 64s.; a small plain compressed spherical teapot, *Guernsey, circa 1740, m.m. G.H.* (12 oz. 15 dwt.), 54s.; an oblong inkstand with two inverted pear-shaped containers and a bell in the centre, 10 in. long, 1737, *m.m. I.L.* (33 oz. 19 dwt.), 36s.; a small plain sugar bowl on circular foot, 1732 (6 oz. 9 dwt.), 90s.; a pair of sauce-boats, by *George Chapman*, 1734 (27 oz. 4 dwt.), 70s.; a coffee-pot with curved spout, by *Thomas Farrer*, 1731 (13 oz. 16 dwt.), 48s.; a pair of square waiters, by *John Tuite*, 1729 (14 oz. 18 dwt.), 90s.; a set of four table candlesticks, 1701, *m.m. R U* (70 oz. 10 dwt.), 40s.; a tea and coffee service, comprising a cylindrical coffee-pot with tapering sides and curved spout (1732), a bullet-shaped teapot (1732), a circular slop-basin (1731), a sugar-bowl and cover (1732), a pair of oblong tea-caddies with hinged lids (1732), a circular salver on four hoof feet (1732), a pear-shaped cream-jug (1732), a spoon tray (1732), six teaspoons, a pair of sugar nippers, and a straining spoon—the coffee-pot, teapot, sugar-bowl and cover, and tea-caddies all by *Pere Pilleau* (120 oz.), 72s.; a pair of plain circular dishes, with shallow depression and wide border, 1643, *m.m. T.C. in monogram* (15 oz. 10 dwt.), 230s. (these two plates are part of a set of seven bearing the same hall-marks and maker's mark which formed part of larger group of twenty-two in the Treasury of the Kremlin in Moscow; they are believed to have been a gift from Charles I. of England to the Czar



ONE OF A PAIR OF CHIPPENDALE ARM CHAIRS SOLD AT THE HIRSCH SALE AT CHRISTIE'S FOR £325 10s.

Michael); a silver-gilt goblet on circular foot, 1598, *m.m. H.B.* (6 oz. 8 dwt.), 315s.; a goblet on circular foot (6 oz. 14 dwt.), 130s.; a small bullet-shaped teapot on circular rim foot, engraved round the shoulders, 1738, probably by *Harvey Price* (12 oz. 5 dwt.), 58s.

BOOKS AND MANUSCRIPTS

ON March 26th and 27th, Sotheby's held a sale of books, manuscripts and autograph letters from the library of the Comte de Suzannet. This included a collection of Thackeray's work and letters, several lots of which inspired some spirited bidding: the letter from Thackeray, concerning *Jane Eyre* very soon after that book was published, to W. S. Williams, reader to Smith, Elder & Co., 1847, realising £600; one to John Forster, December, 1846, referring to Mrs. Perkin's ball, £42; one to Lady Castlereagh, 1848, £48; another to Lady Castlereagh, referring to Rebecca and Rowena, 1850, £105; one to Lady Pollock, dated from the Garrick Club, October, 1852, £150. Thackeray's original pencil-drawing for the second plate in the first number of *Vanity Fair*, Mr. Joseph Entangled, brought £150; Mrs. Perkin's Ball, by Thackeray, under the pen name "M. A. Fitmarsh," £200; *The History of Pendennis*, with illustrations on steel and wood by the author, £80; *The History of Henry Esmond, Esq.*, 3 vols., no advertisements at end of vol. III., £125; and *The History of Henry Esmond, Esq.*, 3 vols., first edition, 8 ll. of advertisements at end of vol. III., £300.

Other prices realised at the same sale were: Alken's *How to qualify for a Meltonian*, three printed leaves and six coloured plates, £68; *The National Sports of Great Britain*, with coloured engraved title and 50 colour plates after Alken, £190; *Comparative Meltonians, as they are and as they were*, printed title and 6 coloured plates by G. Hunt, after Alken, £150; C. J. Apperley's *Memoirs of the Life of the late John Mytton, Esq.*, by Nimod, 12 coloured plates by Alken, £255; and his *The Life of a Sportsman*, first issue of the first edition, 36 coloured plates by Alken, advertisements at end, 1842, £125. *The Tour of Doctor Syntax through London*, in the original eight parts, brought £70; the holograph manuscript on paper (except two pages), of Conan Doyle's *The Adventure of the Speckled Band*, £82; and the holograph manuscript on paper of *The Adventures of the Golden Pince-nez*,

£120; Goya's *La Tauromaquia*, 33 plates (title wanting), £65; his *Los Caprichos*, 80 plates, £78; Kipling's *Schoolboy Lyrics* (printed for private circulation only), original white paper cover, Lahore, 1881, £195; other works by Kipling were: *Echoes by two writers* (Kipling and his Beatrice), original wrappers Lahore, 1884, £80; *Quartette, The Christmas Annual of the Civil and Military Gazette, Lahore*, 1885, £62—this copy was accompanied by a letter from Kipling to Mr. Croft, dated at Lahore, Dec. 20th, 1885, which mentions "The *Quartette* is of course my Father, Mother, Sister and Myself . . ."; *Departmental Ditties and other verses*, printed on one side only, original folding wrapper with flap, Lahore, 1886, £40; *Orme's collection of British Field Sports*, illustrated in 20 coloured engravings from designs by S. Howitt, £700; *The Sporting Repository*, with 19 coloured plates by

H. Alken and I. Barenger, £75; *Jorrocks's Jaunts and Jollities*, second edition, 14 coloured plates by Alken, first edition with coloured plates, £145; *The Analysis of the Hunting Field*, with illustrations by H. Alken, £105; *Hawbuck Grange*, with 8 illustrations by Phiz, £165.

FORTHCOMING SALE OF ARMOUR

THE extensive collection of armour and weapons, formed by Ex-Consul Hans C. Leiden, of Cologne, is to be dispersed at

auction by Messrs. Math. Lempertz at 3, Neumarkt, Cologne, during a three-days' sale lasting from June 19th till the 21st (inclusive). It is an event of the first importance to collectors, comprising examples of the German, Spanish, Italian and French schools from the 14th to the 18th century, and containing many pieces of exceptional quality. There are 964 lots. We reproduce here a part of a Cologne half-harness, possessing many unusual features. The helm, not shown in our picture, has a high roped comb, pointed vizor with two shutters, the upper with two horizontal eye-slits and eight vertical breathing holes. The lower section closes over it, on the right side of which is a rosette of pierced holes. The breast-plate is remarkable, opening into two halves, which are hinged to a spine-plate at the back, and button together in front after the civil fashion. The etched ornament is described as of superb execution, consisting of bands of scrolled foliage and medallions with figures and trophies. On the front plates are a figure of the Crucified Christ, before whom the owner of the armour kneels, and two crossed "Stangenwaffen" with initials C.V. It is the work of Slg. Merckens, of Cologne, and the date is 1571.



BREAST-PLATE OF A HARNESS OF BRIGHT STEEL: COLOGNE WORK FROM THE HANS C. LEIDEN COLLECTION, WHICH IS TO BE SOLD BY MATH. LEMPERTZ

HERALDRY CONDUCTED BY CHARLES R. BEARD

(F.S. 227) ARMS ON RAPIER-HILT (London, W.)

THESE arms—1st and 4th (*azure*), a double tailed lion (*or*) holding a cooking-pot (*or*) for Oelhafen; 2nd and 3rd, *per fess*, (*or*) a demi-eagle displayed (*sable*), and (*gules*) an annulet (*argent*) for

Pfinzing; C. 1st, within a coronet (*or*) a demi-eagle displayed (*sable*) holding in its beak an annulet (*argent*); 2nd, within a coronet (*or*) a demi-lion double-tailed (*or*) holding a cooking-pot (*or*)—are those of the patrician family of Oelhafen von Schölllenbach of Nuremberg as altered by the decree of the Emperor Ferdinand



ARMS OF OELHAFEN VON SCHÖLLENBACH:

II. in 1628. Previously—that is from 1501 when the Emperor Maximilian granted new arms to Sixtus Oelhafen, Imperial Ambassador to Hungary, who had married in that year Anna, daughter of Sigfried Pfinzing—the arms had been quartered as above with for crests—1st, the demi lion within a coronet; 2nd, the demi-eagle as above, but with a wreath in place of a coronet.

The owner of this weapon was apparently Johann Christoph Oelhafen (*d.* May 12th, 1631), Imperial Councillor, Councillor to the Dukes of Saxony, Councillor of the Free City of Nuremberg, Member of the Order of the Teutonic Knights, and Pro-Chancellor of the University of Altdorf. He was twice married; first to Anna Maria, daughter of Lazarus Harsdorffer, and secondly to Catherine, daughter of Paul Pfinzing, an alliance which may have accounted for the alteration in the Pfinzing crest. Something of the family history may be found in Siebmacher and in Von Volkammer's *Handbuch der Nürnbergischer Patrizier*, 1840. Johann Christoph's life is detailed in Tobias Oelhafen's *Oratio Panegyrica*, 1631 (in the British Museum).

This rapier was at one time in the collection of the late Baron de Cosson, and was obtained by him from the last (?) representative of the family of Oelhafen.

(F.S. 228) ARMS ON CIRCULAR SILVER BOX (John Hunt, W.1)

These arms are—quarterly, 1st and 4th grand quarters of Douglas quartering *Mar*; 2nd and 3rd *March*, surmounted by an Earl's coronet. Your box appears to be about 1740 or 1750, and the achievement would therefore be that of William Douglas, third Earl of March, who succeeded his father in March, 1731. On the death of his mother in 1748, he became

Earl of Ruglen, and subsequently, on the death of his cousin in 1778, fourth Duke of Queensberry. He is known to fame as "Old Q."

(F.S. 226) ARMS OF ROUS

The painted panel submitted by you has been copied apparently early in the nineteenth century from the very inaccurate engraving of the arms of Rous of Little Modbury in C. S. Gilbert's *Historical Survey of Cornwall*, Vol. I., pl. xx. Therein only a few of the quarterings are shown tintured, and of these many are inaccurate. Comparing your achievement with the arms as given in the 1620 Visitation (*Harl. Soc.*, vol. VI.), the arms on the panel should read—1st and 9th, *or*, an eagle displayed *azure* pruning its wing, armed *gules* for Rous or Rouse of Little Modbury; 2nd, *argent*, a chevron between three water-bougets *sable* (given as *azure*) for Hill of Penquite and Flete; 3rd, *argent*, a chevron *gules* and a chief *gules* charged with three trefoils slipped *ermine* (untintured) for Revell of Stolford; 4th, *or*, a bend *gules* charged with a fish *naiant argent* (untintured) for Leigh of Leigh; 5th, *gules*, two wings conjoined in lure *argent* for Barnhouse of Kingston in the parish of Staverton; 6th, *argent*, three boars' heads between seven (or nine) cross-crosslets *jitchy sable* (untintured and crosslets omitted) for Brightrixton; 7th, *argent* (given as *or*), three lions *gules* within a *bordure engrailed sable* (omitted) for Kirkham; 8th, *azure* three battle-axes *or* (given in mistake as Dennys—*ermine*, three battle-axes *gules*) for Wraye. C.: a dove *argent* wings expanded, an olive branch *vert* in its beak for Hill. M.: *Fecit ut Christo* for Hill.

Sir Anthony Rouse, father of Francis Rouse, Speaker of the Short Parliament and Provost of Eton (*d.* 1658), in 1620 also quartered the arms of Emerson and Southcott.

Roger Rouse, son of William Rouse and Sibyll Fowel or Vowel, early in the sixteenth century married Juliana, daughter and co-heiress of William Hill of Penquite and Flete and of Mabilla, daughter and heiress of William Revell of Stolford. Sir Anthony Rouse (*d.* 1621) married as his first wife Elizabeth, daughter of Thomas Southcott, co-heiress to her mother Grace,

daughter of John Barnhouse and Margaret, daughter and heiress of Nicholas Kirkham. John Barnhouse's grandfather was Edward Barnhouse who married Johanna, daughter and co-heir of John Brightrixton of Essex. I do not know whence the Leigh and Wraye quarterings are derived.



ARMS OF WILLIAM, 3RD EARL OF MARCH





FIGURES AND HORSES IN A COUNTRY LANE : A STUDY,
IN CHARCOAL AND WASH, BY THOMAS GAINSBOROUGH, R.A.
IN THE COLLECTION OF SIR ROBERT AND LADY WITT

GAINSBOROUGH DRAWINGS THE SCHNIEWIND COLLECTION

By E. S. SIPLE

WEARING of the continual round of portrait painting, and of the necessity of pleasing exigent sitters, being, moreover, of an uncompromising disposition, and possessed of a temperament that could ill brook patronage, Gainsborough wrote, "If the people with their d—d faces would but let me alone a little." To James Unwin, he complained that he wanted to do so many things, but was "always prevented by the curs'd Face Business." On another occasion, writing from Bath in 1769 to his friend William Jackson, the musician, he expressed his disgust with

the routine of his profession, and his desire to escape from it, in the characteristic and oft-quoted words, "I'm sick of Portraits and wish very much to take my viol-da-gam and walk off to some sweet village, where I can paint Landskips and enjoy the fag-end of life in quietness and ease." A year later he wrote, "I am as fond of Landskip as ever."

Possibly too much has been made of these good-natured grumblings by most of Gainsborough's biographers. To be sure, he remained to the end of his life "as fond of Landskip as ever." His passion for design, and his skill in rapid improvisation,



LANDSCAPE WITH FIGURE SEATED UNDER A TREE

BLACK AND WHITE WASH ON WHITE PAPER

SIZE 10½ BY 14½ IN.



FAGGOT GATHERERS : BY THOMAS GAINSBOROUGH : CHARCOAL TOUCHED WITH WHITE : BUFF PAPER : ONE OF TWO SKETCHES FORMERLY ON THE SAME SHEET

undoubtedly found more varied opportunities for expression in scenery than in faces. But, if he had not enjoyed painting portraits, he would not have achieved so great a success with them, he would not have painted himself and his wife and daughters again and again, and he would not have avowed such pride in his work as he expressed to Unwin when he mentioned "the Duke of Bedford, whom you must know I made an exceeding like head of (tho' I say it)." Gainsborough was famous for his excellent likenesses, though there may have been differences of opinion among his rivals as to his technique, and he reached the height of his ambition as a portrait painter when he was commissioned to paint the entire Royal Family. I have a suspicion that, if he had lost his clientèle to Sir Joshua, he would have been the most unhappy man in all London. No doubt, he tired of portraits because they were his everyday routine, and longed to paint landscapes because they were a means of escape from it and were not demanded of him. Portraits were necessary; they brought him his livelihood. But there was no sense of duty connected with

landscapes; they brought him practically nothing but the pure pleasure of painting them. But wherever Gainsborough was, wherever he wished to be, his art was uppermost in his mind. His letters are full of it. That explains why he was so prolific a painter and so very prolific a draughtsman.

So many legends have accumulated around the name of Thomas Gainsborough, as one writer after another has repeated and elaborated the anecdotes of previous biographers, that one is tempted to throw the whole lot overboard and evaluate the man and his work on the basis of three accurate sources: his definitely authentic paintings and drawings, and his letters to his friends.

His fame, of course, rests on his paintings, and rightly so. They sum up the power and prosperity that was England's in the eighteenth century and that lyric quality of English appreciation of nature which endures to the present day. But it is from Gainsborough's letters and drawings, neither of which was meant for a wide public, that we see the more intimate side of the man and the artist. Both show to a remarkable degree the workings of his mind, and

show it to have been a very remarkable mind indeed.

Gainsborough made hundreds of drawings, made them wherever he went, and gave them away very freely to his friends. But he is said never to have sold a single drawing throughout his life. We know, though, that his drawings must have been important to him for at an early date he exhibited a number of them at the Royal Academy. To-day they are widely scattered in private collections, and difficult of access. One of the largest public collections is in the British Museum, and a few are in the Victoria and Albert. In America the largest groups are, I believe, those belonging to Mr. Morgan and published in the *J. Pierpont Morgan Collection of Drawings by the Old Masters*, London, 1912, and those which Mr. Henry Schniewind, Junr., acquired several years ago from the collection of the late Sir George Donaldson. The latter collection, together with drawings belonging to Professor Paul J. Sachs and Messrs. Knodler & Company, formed part of the Gainsborough Exhibition which was held in 1931 at the Cincinnati Art Museum. The Schniewind drawings, though excellent in quality,

are comparatively unknown. The collection as a whole illustrates with remarkable completeness the range of Gainsborough's powers and of the subjects which interested him. There are portrait heads, half-lengths, and full-lengths, cats, dogs, and horses, rustic figure groups, and landscapes.

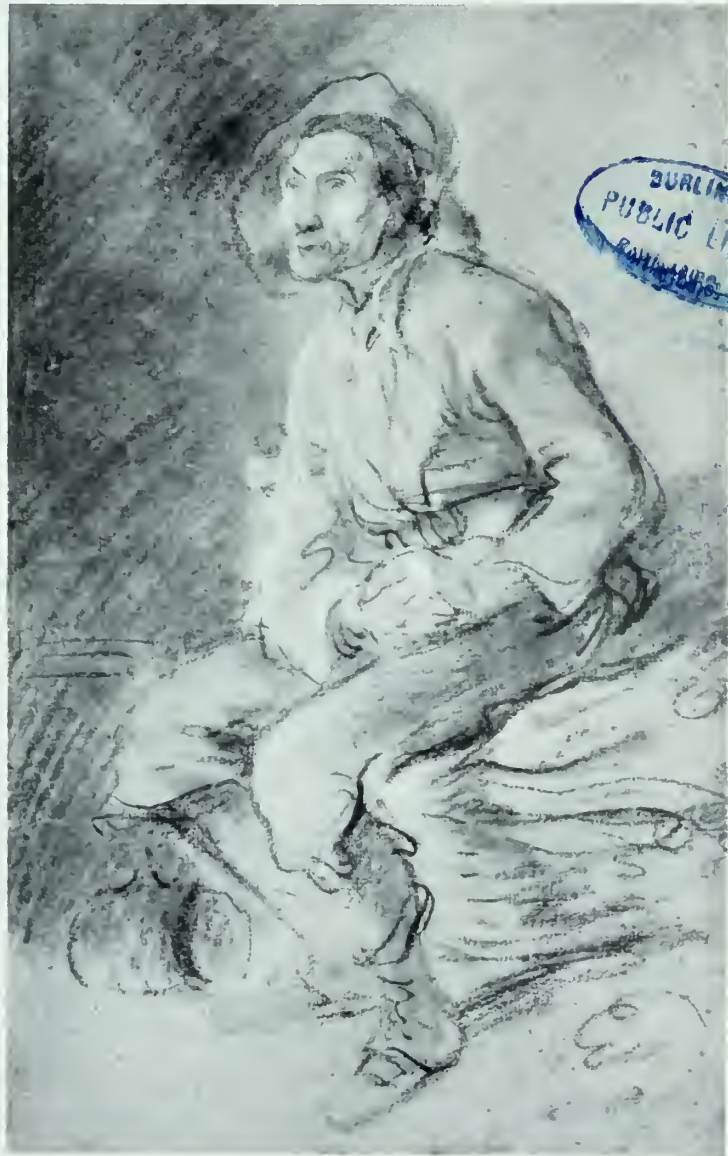
Gainsborough's work is generally divided into four periods—those of his places of residence: at Sudbury, Ipswich, Bath, and London respectively. The earliest of these is not represented in the Schniewind collection, but there is a charming drawing of a *Young Lady*, of about 1752—the year the Gainsboroughs moved to Ipswich. This was the period of those other small full-lengths such as *The Artist, his Wife and Child* belonging to Sir Philip Sassoon, and of *Heneage Lloyd and his Sister* in the Fitzwilliam Museum, Cambridge, as well as the portrait of *Miss Lloyd* which is now in America. The maiden is drawn with a touch of humour reminiscent of Hogarth. She holds her skirts rather high, disclosing ankles so awkwardly drawn that they might better be covered, but the beauty of the thin, flowing draperies of the skirt and jacket, the mischievous face under its floppy hat, fully compensate for the ankle deficiency.

From his Bath period there are several landscapes which show that in the artist's mind memories of Claude le Lorrain were superseding those of Ruysdael, Cuyp, and Wynants. One of these, a *Landscape with Figure seated under a Tree*, is so like a Claude that it might almost have come from the *Liber Veritatis*. Another, done in pencil and wash, and tinted in rose and yellow water colour, is a beautiful example of the stylisation of foliage forms which we associate particularly with Gainsborough.

Most of the portraits among the Schniewind drawings are also from the Bath period. That of *Captain Van Gieront* is too well known to need further comment. It and the *Study of a Dog* have both been illustrated by Lord Ronald Sutherland Gower, and both belonged at one time to Henry Pfungst, who had a large collection of Gainsborough's works. Also from the Pfungst collection is a charming and very plump portrait of *Mrs. Gainsborough*, the artist's wife. She is younger, in a better humour, and more at ease than in the painting belonging to Mr. Samuel Courtauld, but a comparison of

the two portraits leaves no doubt as to her identity. I like Mrs. Gainsborough in this mood. For the moment she seems to have forgotten that she was the unacknowledged daughter of the Duke of Beaufort, or, as she liked to put it, "a prince's daughter." Another portrait in the collection, called merely *A Lady*, may be Mary Gainsborough Fischer, the artist's elder daughter, when she was about thirty-five. As it is a profile and very broadly sketched, it is difficult to say with certainty.

A highly finished pastel portrait of the *Second Lord Rivers* in the collection is undoubtedly a work of the artist's London period. One infers this from



THE WOODMAN : BY THOMAS GAINSBOROUGH : IN CHARCOAL HEIGHTENED WITH WHITE ON GREY PAPER : 18 $\frac{3}{8}$ BY 11 $\frac{1}{2}$ IN. : A SKETCH MADE ABOUT 1785

the style and from the fact that the sitter, who was born in 1751, would have been in his thirties during the last years of Gainsborough's life. In 1769, Gainsborough had painted the First Lord Rivers, then known as George Pitt, and the following year Pitt's daughter and son-in-law, Lord and Lady Ligonier (Penelope Pitt). These full-length portraits* of the clever sister of the Second Lord Rivers and of her husband are now in the Huntington Collection in San Marino, California. Added interest attaches to these portraits because of their mention in one of Gainsborough's letters to James Unwin, dated 1770. He says, "Ever since the receipt of your last *undeserv'd* favour I have been tossed about like a ship in a storm. I went by appointment only to spend two or three days at Mr. George Pitt's Country House, by way of taking leave of him, as a staunch friend of mine before his going to Spain, and behold he had got two whole-length canvases and his son and daughter, Lord and Lady Ligonier, in readiness to take me prisoner for a month's work, etc."

From this we learn three things: that George Pitt, the First Lord Rivers, was an intimate friend of Gainsborough's, that Lord and Lady Ligonier were painted in 1770, and that it took Gainsborough about two weeks to paint a full-length portrait. The excellent small pastel of the Second Lord Rivers could not have been done at the same time as the other portraits of his family. It would be interesting

to know more of its history. A quaint label on the back is inscribed "The Right Hon'ble Lord Rivers, one of his Majesty's Lords of the Bedchamber—Bridget Bowater's Picture," and another indicates that it belonged at one time to Lady Knightley of Fawsley. It well deserves to have been treasured and labelled by successive generations.

Apparently Gainsborough's large sheets of drawings were cut up after his death and the pieces sold separately. Sometimes, as in the case of the two *Faggot Gatherer* sketches in the Schniewind Collection; these drawings were placed so close together on the sheet that it was thought necessary to cut them into irregular shapes, then piece them out and retouch them. The two *Faggot Gatherer* drawings show the piecing so plainly that one can see exactly how they once fitted together and where additions, which are none too skilful, have been made. It is possible that other drawings of the same children, a group in the Morgan Collection and one in the British Museum, also came from the same sheet of paper. They are all prob-

ably late sketches, from children whom Gainsborough is said to have found at Richmond when he sought refuge there from the strain of life in London. Another rustic figure, a *Woodman*, is also in his later style. One seldom sees greater ease of draughtsmanship than is found here. The model is probably the one who posed for the famous *Woodman and his Dog in a Storm*, one of Gainsborough's latest



MRS. GAINSBOROUGH: BY THOMAS GAINSBOROUGH: STUDY IN BLACK CHALK



LANDSCAPE IN PENCIL AND WATER-COLOUR ON BUFF PAPER, VARNISHED

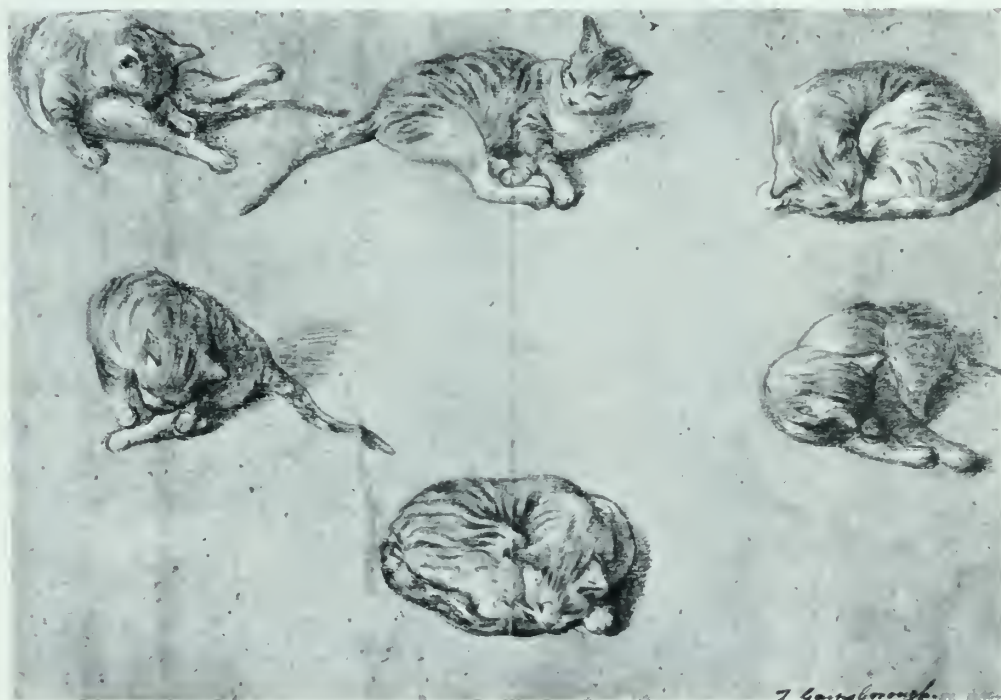
works, which was in his studio at the time of his death, was later sold to Lord Gainsborough, and destroyed by fire a short time afterwards. We know the picture now only from engravings which were made of it. Mr. Schniewind's drawing is not a sketch for the lost picture, but it must have been made at about the same time, that is, about 1785.

There are two drawings in the collection which are undoubtedly sketches for well-known paintings—paintings now owned in America. One is in black and white chalk on blue paper, and is a double portrait of *Gainsborough's Daughters* when they were in their teens—a sketch for the painting once in the Charles Wertheimer Collection and now in the Worcester Art Museum. The other is a wash

drawing in sepia, a preliminary sketch for the famous *Horses Watering at a Stone Trough*, which was for a long time in the Tennant Collection and is now owned by Mr. Howard Young.

The first of these two drawings is somewhat puzzling. It gives the impression of being less fine than one would expect a sketch done in Gainsborough's middle period to be, and of being deficient in the very quality which all Gainsborough portraits have, namely, likeness to the sitters. Moreover, his portraits of his daughters are all singularly sympathetic and characteristic. How then can one account for the inferiority of this drawing, particularly of the faces? It is not a copy from the finished painting, for it is different in minor details of design, and the differences are not those which a copyist would have

been likely to introduce. Gainsborough made at least one other preliminary sketch for the picture, the one from which Richard Lane made his lithograph which was published in 1825. In the latter, Gainsborough had corrected certain faults of design which are evident in the Schniewind drawing, but



STUDIES OF A CAT : PENCIL ON BUFF PAPER : SIGNED LOWER RIGHT CORNER : T. GAINSBOROUGH

had not worked out the detail shown in the finished painting. It seems reasonable to suppose, then, that the Schniewind drawing was the first of a series of sketches made by the artist, and that, as was his custom, he merely indicated the position of the heads without putting in the features. We know of more than one instance of his having done this, as, for example, in the two drawings for *Miss Lloyd* which are in the Morgan Collection. We may conjecture that the same hand—not Gainsborough's—which cut, pieced out and retouched the *Faggot Gatherers*, inserted the features of Mary and Margaret Gainsborough in order to make the drawing more saleable. Or it may be that the faces have merely been badly rubbed and retouched by a later hand.

The drawing of the *Horses Watering* is also a preliminary sketch.

In comparing Mr. Young's painting with it we see that in the later version Gainsborough has interpolated branches and slanting shadows to balance the strong diagonal of the tree trunks and the horses bending over the trough. He has also introduced into the painting a very Snyder-like dog which does not appear in the sketch. There is another version of this subject in the Victoria and Albert Museum, London.

Study of these drawings in the Schniewind Collection, and of others in which the artist was definitely feeling his way towards harmonious design and a more com-

plete realisation of form, make us wonder if Sir Walter Armstrong was right when he wrote in his excellent biography of Gainsborough, "Among the vast number of drawings he has left behind him, only a very few can be identified as studies or sketches for any particular picture, and these are mostly final; that is, they represent the picture as it was actually carried out." Most painters produce two types of drawings, those which are an end in themselves and those which are a means to an end—that is, to the production of a painting. Undoubtedly, many of Gainsborough's drawings are of the first type. That is why they are so attractive and so sought after by collectors. But there are many others—far more than Sir Walter Armstrong realised, I think—which are slight, quick sketches, showing successive stages in the development

of a design which was later carried out, with still other changes, on canvas. In the study of Gainsborough's art these sketches are of absorbing interest. Mr. Schniewind is fortunate in possessing fine drawings of both the finished and the experimental variety.

Even the slightest of Gainsborough's sketches are touched with a rhythmic grace and executed with a fluency and lightness of hand hitherto unapproached by any of his own countrymen, and hardly excelled by any other, save possibly, the Flemings, Rubens and Watteau, by whom he was undoubtedly influenced.



WATERING HORSES : SEPIA HEIGHTENED WITH WHITE : THOMAS GAINSBOROUGH
A PRELIMINARY STUDY FOR A PAINTING OF WHICH THERE ARE TWO VERSIONS

RICHARD ASKEW PAINTER OF CERAMICS

By WILLIAM H. TAPP

WE do not know, as yet, in which year this artist was born, but he ended his career at Bilston, near Birmingham, on or about

July 12th, 1798, as the following notice in the *Derby Mercury*, July 19th, 1798, proves: "A few days ago at Bilston [*sic*] Mr. Askew, Miniature painter, Birmingham, formerly of London." There is also a similar notice in *Aris's Birmingham Gazette* dated July 16th, 1798, with Bilston correctly spelled. In the *Derby*

Pattern Books he is assigned three patterns in the Plate Book between 1794-95, namely:—

No. 177. Cupid on a Basket of Flowers in the clouds by Askew; No. 180. Cupit painted by Askew, Flowers, Basket, Clouds etc. by Billensley; No. 181. Palaemon & Lavinia by Askew in colours;

and in the Cup and Saucer Book five, also between the years 1794-95:—

No. 361. Love sleeps by Askew in colours; No. 363. Figure in colours by Askew; No. 370. Panel pattern by Askew; No. 374. Boy on a board by Askew, in colours; No. 389. Venus and Cupid in colours by Askew.

The earliest records of his activities as a painter appear in the Chelsea Poll Books as follows:—

"1761—Church Lane West—Rent £11—Taxes 19 -; 1764—Kings Road Chelsea—Rent £12—Taxes 21 -." He was probably at Derby 1762-63, and again in 1765; after which year there can be little doubt that he remained steadily working for the Chelsea factory right up to 1780.

There is a great deal of miscellaneous information

in support of this statement, but there are four which deserve special mention here. Jewitt states that his name appeared regularly in the weekly

"Bills" up to 1772.* Mr. Jewitt had nearly all these "Bills" before him, and, although many have been lost, there is one preserved with the *Chelsea and Derby Papers* where it is also mentioned that Askew was working for 4s. 2d. per diem. The following is an extract from this "Bill":—

2 Perfume Pots in figuars
2 Row Wagons in figuars

-£1-16-0

-£1-10-0

-£3- 6-0

Recid £2-2-0

April.30.1771.(signed) Richard Askew.

He made an agreement with Mr. William Duesbury the first, dated September 5th, 1772, to work as a painter at 5s. 3d. per diem for three years (this of course, being during the Chelsea-Derby period); and in the Schreiber collection at the Victoria and Albert Museum, there is a bowl (No. i.) with the Coopers' Arms and monogram *E.E.D.*, for Edward and Elizabeth Duesbury, painted by him on the inside, which is of Chelsea china dated 1779.

Shortly after this, his name appears in the St. Pancras Poll Books as follows: "March—1781—Mr. Richard Askew—Coy's Gardens—Tottenham Court Road." It was probably at this time that he had either commenced working for himself or



No. I.—THE COOPERS' BOWL. CHELSEA, DATED 1779, WITH GOLD ANCHOR MARK

* *Ceramic Art of Great Britain*, Vol. II., page 98.

that he was being employed by Thomas Hughes, "of St. Pancras — Middlesex China Painter"; as Hughes is known to have had a considerable decorating establishment in that district as early as 1749, when the first of his apprentice notices appears in the records preserved at the Public Records Office in London.

For some reason or other Askew left London in 1785, and we next find him advertising in Dublin, but it would seem that he did not find business sufficiently good there to tempt him to remain very long—unless, as is quite possible, he found employment either with Thomas Gregg, of Belfast, or James Donovan, of Poolbeg Street—on the Quay—Dublin. An advertisement in *Faulkner's Journal*, Dublin, of January 28th, and again on the 31st, 1786, reads:—

ASKEW Miniature Enamel Painter from London
 Informs the Nobility & Gentry that he has arrived in this City and takes the most striking Likenesses for Bracelets, Rings, &c. As the Elegance and Utility of this Mode of Painting is well known, which is executed by no other Person in this Kingdom he is determined to be as moderate as possible in his Terms. A specimen of his Abilities to be seen at his Lodging at No. 6. King St. Stephens Green.

A similar notice appeared in the same journal on February 11th and February 14th, 1786, but in this Askew adds that "he is enabled to execute them at so low a Price as five guineas each." This notice, with slight variations, being repeated at intervals until March 2nd, 1786.

Only after considerable difficulty was it possible to trace this artist from Dublin; eventually, I thought of Bilston, where so many ceramic artists were induced to go towards the end of the eighteenth century, and later, I found a record of him at Birmingham.



No. II.—PATTERN 363 : PAINTING BY ASKEW, CIRCA 1794

There are several entries in the Poll Books between 1793-95, but none in R. B. Prosser's *The Streets and Inhabitants of Birmingham—1770*, which I searched, in case there should be any earlier reference than 1793. Evidently, therefore, he remained in Ireland until this later date, or he went to Derby or Bilston before setting up for himself. The following entries have been copied from the Birmingham Poll Books quoted :

1793/4 Mr Richard Askew
 Suffolk St — Rent £4 — Taxes 4/- (to Lady Day 1794).

1794 Michelmas — 1795 Michelmas — Mr James Askew — Mayfield — 8 Friday St — Rent £4 — Taxes.

It would seem clear that Richard Askew was living with his brother James during this period, as his accounts are rendered from the same address.

There is other evidence besides this, the principal one being the Agreement made with Mr. Duesbury the second, on August 2nd, 1794, to work at an agreed price per piece instead of by the day, and this is referred to by Jewitt (Vol. II., page 99), although, unfortunately, he does not give a list of the specified prices in full, and as this paper has been lost we shall probably never regain this

knowledge. Askew is described in this document as an "Enamel Painter living at Number 8 Friday Street—Birmingham." Quite recently some of the Jewitt papers came into the possession of Mr. Kiddell, who has presented them to the Victoria and Albert Museum; amongst these are Askew's two original accounts rendered to Mr. Duesbury for actual work done in Birmingham. The first is headed "Mr. Duesbury," and at the foot is the note "Delivered November — the 26—94," with the signature of Richard Askew; the second is headed



No. III.—"CADLE" CUP : MARKED C.B.D. 8, IN BLUE, CIRCA 1794

"Mr Wil^m Duesbury—
Deput to Richard
Askew," with the foot-
note "Delivered October
—the 3—1795."

In the first Account
there are 27 items com-
prising 36 pieces—coffee
cans, "cadle" cups, flower
pots, a cup and saucer,
and a plate. These are
all decorated with figure
subjects, with the single
exception of the cup and
saucer which has "land-
scips." In the second Ac-
count there are 55 items
comprising 113 pieces
—coffee cans, "cadle"
cups, flower pots, a plate
with a hand, a cup and
saucer with "landscips,"

a plate "with Plamon & Iavinia," a plate with "a
Cupied & Emblems," and "a Jair with Figuars."

Pieces which cannot be assigned to patterns will
consist of special orders—cabinet cups and the
like—and if, for example, we consider the *First and
Second Lesson of Love* (No. iii.), it is evident from
the pattern books that this has been assigned to
both Banford and to Brewer, with their respective
pattern numbers. There is, in the Borrodaile Bequest



No. IV.—PORTRAIT OF LOUIS XVI BY ASKEW, AFTER BOZÈ

at the British Museum,
a pair of cabinet cups
and saucers decorated
with these subjects, which
are so described in blue
on the bases; but they
bear no pattern number,
consequently we may
safely assume that these
are the actual cabinet,
or "cadle" cups, referred
to in his accounts dated
October 3rd, 1795, for
which reason these repre-
sent valuable "docu-
mentary" specimens.

The late Judge
Chetwynd-Leech had in
his collection the only
specimen from the pat-
tern books that I had
been able to find prior

to preparing this article. Shown here, is one of
the two small "Chocolates" (No. ii.) from this
pattern 363, which appears in the old pattern book
with this particular number. A short time ago,
owing to a curious inaccuracy in the description,
I purchased, at an auction sale, "A coffee can
with the head of the Prince of Wales"; and quite
recently I acquired one of the specimens described
in the accounts as "A coffee can with the King



No. V.—GOLD ANCHOR MUG. PAINTED BY ASKEW, CIRCA 1764



No. VI.—ANOTHER VIEW OF THE PAINTED DESIGN OF No. V.

of france" (No. iv.). The "Cupid decoration" is illustrated by the Chelsea bulbous-shaped mug (Nos. v. and vi.), which, for many years, was in the collection of Dr. Bellamy Gardner. This example is decorated with cherubs in puce monochrome and the inscription GO ON AND PROSPER, and bears the gold anchor mark; it may be regarded as the work of Askew for the reasons given later.

Further, there is a plate in the Victoria and Albert Museum, entitled *The Sheltered Lamb* (No. vii.), which has a well-authenticated traditional history associated with this artist; and if the lamb's head, on the extreme right of the plate, is compared with the mule's head which appears in a similar position on a vase decorated by Askew with *Una and the Lion* (No. viii.), it would seem safe to infer that the two paintings must have been executed by the same hand.

In the British Museum are a pair of pear-shaped vases, on a marbled white background, the one painted with birds and the other with a view of Cambrai House from a well-known seventeenth-



NO. VII.—THE SHELTERED LAMB : BY ASKEW, CIRCA 1796



NO. VIII.—UNA AND THE LION : MARKED WITH GOLD C B D

century print, which also appears to be the work of this artist, either during his first visit to Derby in 1762-63, or during the second visit in 1765. We are indebted to Dr. Gardner for discovering the subject of the painting on these vases, which, while being excellent specimens of early work, show little of the care and preciseness of Askew's later work, particularly with regard to his enamels.

As Askew died at Bilston, it is more than probable that he must have done a very considerable amount of work for one or other of the numerous enamel factories. Investigations in that district indicate some possibility that the enamel plaque (No. ix.) is an example of his work during the later years of his life in Staffordshire. The original from which this enamel was adapted is a composition by Claude Lorrain entitled *The Sacrifice at the Temple of Apollo in the Island of Delos*, an engraving of which by F. Vivares was published in 1764.

There is also in the Schreiber collection a pair of medallions which might also be attributed to Askew, on account of the marked similarity in the stippling and wash employed in the enamelling of the boy with the blow pipe in the upper medallion to the cherubs in the "Go on and prosper" mug. This enamel is a copy from the *Livre de Chinois* by P. C. Canot, published from the compositions of Jean Pillement in London, 1759.

Askew's work is scarce, but not difficult to recognise. The foliage of his trees is painted in what may be aptly described as the Chelsea manner; that is, with each tree and leaf washed in with a neutral colour—generally a light green—and with

the extremities brushed over with darker colour at the next firing (No. x.). The general figure subjects have a tendency to red sashes and blouses, light blue skirts, almost invariably a green or brownish yellow somewhere in the dress, with red divisions between the figures, which are not found in Banford's work; the latter having a distinctly olive tone which imparts a certain warmth to the painting. The characteristics are black eyes, red lips and nostrils, Chelsea foliage, touselled black locks of hair, crimson blouses or sashes, greenish yellow washes somewhere in the clothing, and horizontally blue and white washed, rose-tinted clouds. His cupids are outlined with a thick violet line—the figures being often anatomical monstrosities—the head is lightly washed over with a neutral colour and the hair painted in with straggly locks, giving a very unkempt appearance to the whole. Clouds and shading are done by wash almost invariably over very small, fine stippling, whereas almost every example of Banford's work that I have come across has the light and shade produced by washing only, sometimes aided by a little cross-hatching; but both artists have the common characteristic that they produce small masterpieces of ceramic decoration, which, when found, deserve to be treasured. Often, too, some study will reveal the work of two different artists with the decoration of the same piece. Such an



NO. X.—ENLARGEMENT OF TREES, SHOWING TECHNIQUE

example occurs in the "cadle" cup with cover shown here (No. iii.). This same cup was included among

the illustrations appearing with the article on Zachariah Boreman, in *THE CONNOISSEUR* of January last. But at that time, the panel on the reverse side, the *View near Crich, Derbyshire*, painted by Boreman, was shown.

The several examples illustrated here are shown by permission of the following: Nos. i., vii. and viii., The Victoria and Albert Museum; No. iii., The Trustees of the British Museum. Nos. iv., v., vi. and viii. are in the writer's collection.



NO. IX.—BILSTON PLAQUE, WITH CERTAIN CHARACTERISTICS SUGGESTIVE OF THE WORK OF ASKEW

A XIVTH CENTURY HELMET THE HOUNSKULL

By F. M. KELLY

COUNT TRAPP'S catalogue of his ancestral armoury at Castle Churburg (near Schluderns, S. Tirol) is a work which no serious student of the armourer's craft at its zenith can henceforth ignore with impunity. *A propos* the wonderful "hounskull" (the familiar "pig-faced bascinet" of English antiquaries) with breast-plate to match, and contemporary arms and gauntlets (No. 13, plates x. and xiv.), the author observes (p. xxxiii.) :—

"That it [the helmet] was already greatly valued in the XVIth as a precious relic of their [the Matschs'] forbears is shown by the fact that the legendary founder of the family, Laurentius, is depicted with it on the fresco of the castle courtyard (Plate III)."

This is true enough, no doubt, but it has the further interest of illustrating a pseudo-antiquarian pose of the late fifteenth and early sixteenth centuries, which, so far as I know, has hitherto passed unnoticed. It should hardly be necessary here to mention the universal tendency of the mediæval artist to interpret events of the past in terms of the civilisation of his own day. Exceptions to this rule take the form of (a) ill-digested reminiscences of classical antiquity, (b) forms evolved out of the artist's own exuberant fancy, and (c) more or less edited versions of Oriental models; (a) and (c) being commoner in Italy and Eastern Europe. Less common is a tendency to seek inspiration in the immediate past, as exemplified by objects accessible to the artist. Archæology as we know it was a minus quantity, but it is surprising to note how soon things, once definitely obsolete, became a theme for legend and were invested with



HOUNSKULL, RECENTLY IN THE HANS LEIDEN COLLECTION
SHOWING HOLES FOR MAIL ATTACHMENT : 14TH CENTURY

a halo of venerable antiquity. Evelyn records gravely (October 22nd, 1643) that in the Grand Ducal armoury at Florence are preserved "the sword of Charlemain : Hannibal's headpiece" Even in the lifetime of that prince of collectors, Archduke Ferdinand of Tirol (*temp.* 1595), the famous Ambras armoury harboured complacently a number of palpably false traditions.

It would not be apposite here to dwell on the innumerable ances-

tral galleries *crées de toutes pièces* (immediate forebears excepted) by the imagination of sixteenth- and seventeenth-century artists for the glorification of their patrons. They depend almost entirely upon their artistic merits; as historic records they are worthless. There is, however, one authentic item of mediæval armour that would appear to have left a lasting impression on the minds of succeeding generations. It is the aforesaid "hounskull," with its *aventail* or tippet of linked mail. Why this particular form rather than another should so have captured the fancy of posterity can only be conjectured. That it did so, and widely, is clear from the evidence. At least we can safely assume that no such motive was behind it as induced the defunct "Kernoozers' Club" (founded in the 'eighties of the last century to promote the love of ancient arms and armour) to choose as their crest a typical "hounskull" with the motto "This we seek." Possibly the weird, almost boggy-like, outline may have impressed beholders: we know that the Chinese notion of daunting the foe by a fearsome mask was not overlooked by our ancestors. As late

as 1604, Cinuzzi—nor is he alone among military writers—dwells on the importance of *dar spavento al nimico* (as well as making a brave show) by one's armour.

No other motive seems to account for the vogue in the "Maximilian" period for helmets wrought into hideously grimacing masks, human or animal. The helmet of the misnamed "Albert Achilles" suit from Ambras (Vienna) seems almost a "revised and augmented" edition of the older "hounskull." Certainly it needs little imagination to picture the alarming effect of a fully armed man—far more, a troop of horse—charging down with lance in rest and the fearsome "pig-faced" vizor closed.



DETAIL FROM "THE BASILICA OF SANTA CROCE IN ROME" BY HANS BURGMKMAIR THE ELDER : AUGSBURG GALLERY

Rare as are nowadays authentic "hounskulls" of the fourteenth century, enough survive to show how many must have been preserved in the armouries of the late fifteenth and sixteenth centuries. Certainly they would have been fairly accessible then to anyone interested in such things. At any rate, no other discarded fashion of headpiece enjoys such a posthumous vogue in art as this, and not in the works of one school only. The examples which follow by no means exhaust the list, for many more could be added to it.

As an example dating from a period when "hounskulls" must yet have been a living memory, I begin with the Burgundian MS.



DETAIL SHOWING HOUNSKULL, FROM A PANEL OF THE DONAU SCHILLINGEN POLYPTYCH : BY HANS HOLBEIN THE ELDER



ANOTHER VIEW OF THE HOUNSKULL, ALSO FROM THE DONAU SCHILLINGEN POLYPTYCH, "CHRIST BEARING THE CROSS"

Croniques et Conquestes de Charlemaine, by Jean Miélot (Bibliothèque Royale, Brussels), where not only do most of the Christian knights wear headpieces of the "pig-faced" type, but also mixed mail and plate of the kind fashionable *circa* 1320-40. This dates but little later than the middle of the fifteenth century. Another MS. of like provenance and date, in Paris, *Miracles de Notre Dame* II. (Bibl. Nat. fr. 9199 fo. 2), has a battle scene (*Miracle de Ceulx de la cité de Chartres* . . . , etc.), in which "hounskulls" akin to Churburg No. 18 are depicted. To both these MSS. I shall refer later. The earlier type of "hounskull" (Churburg Nos. 13 and 15) appears (in the left middle distance) in Memling's *Seven Joys of Mary* at Munich, and again in the centre foreground of his *Passion* at Turin, both works of *circa* 1485-90. Evidently the artist worked directly from an original, and one, moreover, retaining its *avental* in position.

No less faithful renderings occur in German art of the early sixteenth century. The elder Holbein seems to have had a special affection for this headpiece, for it figures repeatedly in his *Kaisheim altarpiece* at Munich and likewise in a kindred work at Donaueschingen. Three *Crucifixions* at Augsburg, by the elder Holbein, Ulrich Apt and Hans Burgkmair respectively, afford further examples, as does Matthew Grünewald's *Resurrection* which is now in the Museum at Colmar.

Additional examples which I owe to the courtesy of Mr. J. G. Mann are :—Schöngauer's engraving of *Christ bearing the Cross* (Bartsch vi., 16) ; *Christ before Pilate*, by the Master of Messkirch (Louvre) ; Dürer's *Ehrenpforte* (Bartsch 138) ; others occurring among Maximilian I.'s ancestors in H. Burgkmair the Younger's woodcut series and among the effigies in the Hofkirche, Innsbruck.

I have referred already to two MSS. in Brussels and Paris (originally executed for Philip the Good of Burgundy) for illustrations of the "hounskull" and *avental*. Incidentally, they also illustrate two other forms of headpiece no longer to be found outside of Churburg. The previously mentioned miniature in the *Miracles* further shows an early *armet à rondelle* with vizor raised, discovering just

such a "toothed" beaver as that of Churburg No. 18 ; in fact, far more akin to it than the illustration borrowed by Count Trapp from Viollet le Duc (taken from MS. fr. *Chronique d'Angleterre*, Bibl. Nat., Paris) to illustrate his paper on the subject in the *Zeitschrift für historische Waffenkunde*, ix. p. 25 ff. Similarly, the *Croniques . . . de Charlemaine* has a picture of the duel between Roland and Oliver (fo. 427), both wearing helms not very different from that associated with the colossal harness of Ulrich IX. von Matsch (Churburg No. 19).

The type of lining of which we have an actual specimen in the Churburg bascinets, Nos. 13 and 15, is illustrated in the effigies of Ulrich de Werdt in St. William's Church, Strassburg,* and of a knight of the Incent family (?) at Berkhamstead, Herts.

Hounskulls, common enough in mediæval miniatures, of the fourteenth and fifteenth centuries, are very rare in contemporary sculpture. In sepulchral effigies, the deceased regularly wears his bascinet with its *avental* ; the vizor, however, is nearly always omitted—doubtless for æsthetic reasons—though the hinges for its attachment are occasionally shown. A striking exception, however, occurs on the tomb of Philip the Bold of Burgundy from the Charterhouse of Champmol, now in the Dijon Museum. In accordance with the contract drawn up between the Duke's successor, John the Fearless,

and the sculptor, Claus Sluter, in 1404, he is shown in ducal robes and at his head the ducal bascinet crested (*à tout son timbre*) with the fleur-de-lys upheld by two angels. No more realistic presentment of a hounskull and *avental* is known to me in mediæval sculpture ; the detail is remarkable. Of special interest is the thickly quilted lining and inner straps of which this seems a unique plastic illustration, although examples are found at times in paintings in MS., e.g. in Harl. MS. 4431 (ff. 136, 102 and 123), *Poems of Christine de Pisan*.

It should perhaps be noted that one of these rare headpieces is part of the armoury in the Wallace Collection at Hertford House.

* Article by Charles Buttin, *Archives Alsaciennes d'Histoire de l'Art*.



HOUNSKULL IN THE KAISHEIM ALTAR-PIECE BY HOLBEIN THE ELDER : ALTE PINAKOTHEK

CHINESE PAINTED WALLPAPERS

By E. A. ENTWISLE

WITH all Chinese pictorial art, there is that essentially native interpretation of both figures and scenery, which has rarely been imitated successfully by Occidental artists. This is, perhaps, more noticeable in the remarkable wallpapers painted in China; for though many fine renderings of similar subjects have been produced by European painters, comparison of the one with the other reveals that those of the Western world lack something of that subtle rhythm which distinguishes the Eastern designs. Also the Oriental artists instinctively realised that designs drawn in a flat plane were specially suitable for the decoration of wall surfaces, and, for that reason, seldom indicated

gradations of light and shade, or made any serious attempts at perspective.

That care evinced in the execution of all these decorative panels, as well as the wealth of detail revealed, cannot fail to inspire in us an admiration for a race which lavished its highest artistic accomplishments on articles which they well knew were destined for commercial purposes; and doubtless explains, very largely, their popularity in England since the eighteenth century.

During the Han dynasty (206 B.C. to A.D. 221), there is a brief interval in the monotonous accounts of destruction and suffering, which too frequently fill the pages of Chinese history; and that period



ENGLISH CHINOISERIE WALLPAPER FROM WOTTON-UNDER-EDGE - CIRCA 1740 - NOW IN THE VICTORIA AND ALBERT MUSEUM



A PANEL FROM THE SYDNEY LODGE SET
OF CHINESE WALLPAPER : 12 FT. 7 IN. LONG

saw some expression given to a developing art instinct, as evidenced in the Han pottery, bronzes and ironwork, and in the silk brocades and embroideries. The hair-pencil, said to have been the invention of Mêng T'ien, who died 209 B.C., had made possible the use of silk for writing, but the discovery of the art of paper-making during the reign of one of the Han emperors, about A.D. 105, not only gave an impetus to the dissemination of knowledge but also provided an economical medium for the practice and development of pictorial art.

In Sugden and Edmondson's *History of English Wallpaper*, there is a very interesting account of the discovery of sections of walls covered with paper bearing crude designs; the discovery being made, along the banks of the ancient river Nija, during excavations of ruins, tombs and houses belonging to the Han period. This appears to be the first evidence of the existence of what might be termed "wallpaper" in China, but it is certain that it was some considerable time before painted paper of the description we have in mind was used for decorative purposes.

Whether this type of decoration was in general use in China before its introduction into this country towards the end of the seventeenth century is difficult to say. One suggestion is that the Chinese papers, which were so fashionable in England during the middle of the eighteenth century, were simply reproductions of the painted silk hangings and embroideries that adorned the houses of rich merchants and officials in China. It is possibly more than likely that in China, at first, the use of decorated papers would be confined to the observance of funeral rites and other ritualistic customs, though in 1751 Sir William Chambers, in his *Designs of Chinese Buildings*, mentions the practice of hanging a large sheet of thick paper in the middle of a wall over a table containing several small ornaments, the paper being covered with "antique Chinese paintings enclosed in panels of different figures."

Soon after trading relations had been established with China, in Canton, by the Dutch and English during the seventeenth century, "sets" of painted papers began to find their way into this country on board the various ships of the East India Companies, stowed alongside consignments of tea and other merchandise. As early as 1695, an auction sale was advertised, to be held in Birchin Lane, of certain paper which included 66½ "pieces of 'Japan' paper for hangings," though there is no indication of the value put on these. Evelyn was likely enough referring to this type of decoration when on July 13th, 1693, he wrote of "China and India cabinets, screens and hangings," for the terms "India" and "Japan" papers were both used at this time to describe articles emanating from the Far East. Other interesting references to the new vogue of "India" and "Japan" papers were made a few years later by arbiters of taste whose writings are fortunately preserved, among them Mrs. Delany, Lady Mary Wortley Montagu, and Mrs. Philip Lybbe Powys, the last-named mentioning a visit to Mawley and her admiration for the "fine India paper on pea-green put up by Spinage* in Lady Blounts dressing room."

* Crompton & Spinnage were the wholesale and retail manufacturers of paperhangings, painted floorcloths, etc., and decorators, who were in business on Cockspur Street, Charing Cross, during the latter part of the eighteenth century.



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18TH-CENTURY CHINESE WALLPAPER
IN THE STYLE OF THE CHING DYNASTY
(VICTORIA AND ALBERT MUSEUM)

Comparing the examples of the earlier types of Chinese papers with those belonging to the end of the eighteenth century, there is no very obvious diminution of artistic skill ; though it might be natural to look for some shortcomings in view of the fact that their growing popularity resulted in a very largely increased demand. But this seems in no way to have disturbed the placid temperament of the Chinaman, for the only defects noticeable in the later types are a slightly more conventional design and a less impeccable taste in colour.

It is probable that the later papers, though lacking something of the purity of the original designs, were held in high esteem from a decorative standpoint, because of the so-called "improvements" deliberately introduced to meet the European demand for variety. They would, by this time, conform more nearly to the dimensional needs of the market, the perfect knowledge of which is shown by the fact that sprigs of foliage and other additional oddments were sometimes included in the rolls, so that these could be used by the decorator in negotiating awkward corners or crevices.

Many of the finest Chinese papers in our possession are hung on the North Staircase at the Victoria and Albert Museum ; and it is to be regretted that, with these and other examples in private collections, so little definite information can be ascertained regarding the identity of the individual artists responsible for these paintings. It is difficult to believe that the rhythmical ideas expressed by these beautiful decorations were inspired by minor artists or by copyists, yet very few, if any, of the specimens were signed by the artist who painted them, although the mark or monogram which is familiar to most of us frequently appears on other examples of Chinese pictorial art. It would be extremely interesting to discover whether, for some reason of caste, the signature of the artist was prohibited on works of art intended for European markets ; or it may be possible that, for much the same reason, the artists disdained to identify work of this character.

Reference has already been made to the painstaking detail which is found in nearly all the paintings of this type, and this is no doubt attributable to the methods generally adopted in the training of young artists. The intense realism which is so characteristic of the best Chinese wallpapers, especially in those depicting birds and flying insects, resulted from the student being taught and encouraged to analyse and study each single petal of a flower from the bud stage until it blossomed forth to its fullest beauty. And this same scrupulous exactitude is evident throughout all the *motifs* in Chinese painted papers, whether it be blooms of the tree-peony, wild prunus and orchid, or birds of rare plumage, or any one of the numerous brilliant insects.

Chinese wallpapers may be conveniently divided into three main classes,* and it will be an easy matter to follow the descriptions of these classes with the aid of the plates illustrating this article.

Papers belonging to the first class, in which the Chinese artist excelled above all others, depict plant life, springing up in luxuriant bloom from rocky pools, or sandy ground tufted with grasses or shrubs ; each sheet when correctly hung by the side of its neighbour forming a pattern of intermingling branches about which are grouped in studied profusion, gaily coloured birds,



ANOTHER PANEL OF THE SET OF TWENTY-FIVE FROM SYDNEY LODGE, HAMBLE, HANTS

* *Catalogue of Wallpapers*, by C. C. Oman, M.A.



CHINESE PAINTED PANEL SHOWING A WATER-SCAPE, ISLANDS, TREES, FIGURES CROSSING A BRIDGE, AND PLEASURE BOATS

squirrels and insects. This main theme remains the same in nearly every paper of this class, the only variety being the introduction of different forms of bird or insect life.

Those comprising the second class, mentioned, may be described as landscape or scenic papers, one example of which is the panel, from the collection of Green and Abbott, on page 373. And two others are shown by the accompanying colour plates: the one facing page 368 is an open-air theatre scene with a group of men in the foreground playing the ancient game of mah-jong. On the right is a fruit-seller's stall, while in the background to the right of the stage is an enclosure in which the women are segregated, according to custom. The other plate (facing page 400) shows inspectors testing, sorting and storing rice in the background, with a picnic-group and a priest directing some travellers in the foreground.

Other designs, which belong to the third class, combine something of each of the two mentioned. Plant life and blossoms in various forms are skilfully introduced into a veritable Chinese puzzle of little figures crossing crazy bridges (as in the example here illustrated from the collection of Cowtan and Sons), or engaged in some peculiar vocation, as indicated in the description of the second class.

The dimensions of Chinese wallpapers, which were imported, as a rule, in "sets" of twenty-five pieces, varied occasionally; the usual length was twelve feet (a convenient length for the large Georgian mansion), and the width anything from three to four feet. One of the "sets" of the twenty-five panels, sold at Sothebys last month, were 12 ft. 7 in. long and 3 ft. 1 in. wide. In this example all the main characteristics of the paper belonging to the first class described are apparent, the only difference being in the delightful variety of flowers in the form of carnation, peony and chrysanthemum, and the somewhat unusual introduction of grapes. This particular set was originally in Sydney Lodge, Hamble, Hampshire, and was given, some seventy years previously, to Susan, Countess of Hardwicke, by her husband, Charles Philip Yorke, Earl of Hardwicke.

It is perhaps going beyond our subject to mention the English imitations produced during the eighteenth century for the purpose of increasing the somewhat tardy supply of genuine Chinese papers from overseas.* These, however, are extremely interesting, though seldom approaching the beauty of the genuine article. One of the best known Chinoiserie papers of this type, from Wotton-under-Edge, is now in the Victoria and

* Some very fine English decorative panels in the Chinese style are now in the collection of the London Museum.

Albert Museum, and it says much for the English artist's skill that, before its English origin had been definitely established by the discovery of Excise Stamps on the back of the sheets, experts believed the paper to be of genuine Chinese origin. Many shrewd judges were deceived by the quality of the workmanship, and one of these, writing in 1905, claimed that the work revealed "the art of the Chinese designer before it had become contaminated with Western influences."

In the majority of cases, however, the English productions are easily identified by the fact that the outline of the design is generally printed by means of wood-block or etched plate, the colours afterwards being added by hand. Instead of the pattern covering the full wall-space, there is usually a "repeat" in squares or strips and often the typical Chinese characteristics of design are modified by the introduction of incongruous *motifs* unsuited to the general scheme.

Such a paper was discovered within recent years at the "Holly Trees," an old Georgian residence next to the Castle at Colchester, now acquired by the Corporation. The design is definitely Chinese in feeling, but combines all the familiar characteristics of Stuart stitchwork design. The methods of hanging these costly papers varied according to circumstances; the example from the "Holly Trees," for instance, when discovered, was mounted on canvas stretched across wooden battens which had been fixed into the wall, and



EARLY CHINESE PAPER WITH A TERRACED DESIGN ILLUSTRATING VARIOUS PHASES OF CHINESE LIFE, WORK AND PLAY, WEAVING, DYEING, ETC. : IN NATURAL COLOURINGS

it is likely that this was the most practical way of dealing with these "paper-hangings."

When Pepys wrote, "My wife all day putting up her hangings in her closett which she do very prettily herself with her own hands . . .," he was probably referring to this type of decoration, for his wife could hardly have successfully handled the heavy tapestries or damasks without some assistance, whereas it would be a simple matter to mount a sheet of paper on the battens provided for this purpose. But the same care in hanging was not always observed; the Chinese paper in Coutts' Bank, which is a particularly beautiful and rare example, was originally pasted on to the walls of the old premises, and was only removed to its present position after patient and skilful manipulation.

Some papers appear to have been brought out of their boxes, for special occasions only, and hung temporarily on rollers during royal visits or important receptions. A very fine "set" now in the possession of a Richmond decorator was used in this way, on the occasion of a visit of Queen Victoria to the Duke of Buccleuch's residence in Petersham Road, Richmond.

It is natural that the beauty and rarity of these unusual papers, even in the eighteenth century, would justify the somewhat elaborate arrangements taken in applying them to the walls, and this undoubtedly accounts for the fact that the Chinese wallpapers have come down to us in far better condition than any other type of wallpaper of the same period.

Acknowledgments are made to the Victoria and Albert Museum, Messrs. Coutts' Bank, and to A. V. Sugden, Esq., J.P., for permission to reproduce the two colour plates.



CHINESE WALLPAPER OF THE MIDDLE OF THE EIGHTEENTH CENTURY COMBINING ALL THE FEATURES OF THIS CLASS : NOW IN THE VICTORIA AND ALBERT MUSEUM

APOSTLE SPOONS

By NORMAN GASK



No. I.—ST. SIMON, WITH SAW; ST. PHILIP WITH LONG STAFF; ST. JUDE, WITH HALBERD; THE MASTER, WITH ORB AND CROSS; ST. MATTHEW, WITH MONEY BAG; ST. JAMES THE LESSER, WITH FULLER'S POLE; ST. JAMES THE GREATER, WITH PILGRIM'S STAFF

APOSTLE spoons continue to attract collectors, for this type of terminal-figure spoon was introduced into England from the Continent about 1450 and maintained its popularity for more than two hundred years; consequently it has many claims to distinction, with a background rich in history, literature, and the social life of Tudor and Stuart days.

It was on an Apostle spoon, a St. Thomas to be exact, acquired by Mr. Lionel Crichton in 1920, with a maker's mark of N.I. above a pellet within a round shield, that the hitherto missing and unknown Lombardic capital date-letter "A" for 1478-79 appeared, making this spoon the earliest piece of plate in existence bearing the full London hall-marks. It therefore takes precedence over the Nettlecombe chalice and paten, dated 1479-80, shown at the recent Exhibition of British Art, and helps to complete the first Lombardic alphabet of London date letters, as no other piece marked with this "A" was known previously.

Usually, an Apostle spoon (the name-saint of the baby or perhaps the donor's patron saint), was the favoured although by no means the only type of spoon made as a christening gift in Tudor and early Stuart times, while the very wealthy gave a complete set of thirteen. In Shakespeare's *King Henry VIII.* (Act V., Scene 3), Cranmer, who

declares his unworthiness to act as godfather to a "fair young maid that yet wants baptism," is met by the rebuke from the King, "Come, come, My Lord, you'd spare your spoons." Another interesting reference appears in *Bartholomew Fair*, where Ben Jonson makes one of his characters say:—"All this for the hope of two Apostle spoons and a cup to eat caudle in."

Only four or five complete sets of English Apostle spoons are known to-day, two sets

having come down, it is thought, in their original state, the others having been made complete by the addition of examples of the same date and maker to fill gaps. It should be mentioned, however, that a complete set of Apostle spoons not only consists of thirteen, all different, including the Master, all by the same maker and wrought in the same year, but all of the same size. A maker of early Apostle spoons sometimes produced three sizes of the same Apostle in the same year; also each maker wrought only a certain number of sets each year, but often a number of the same individual Apostles with popular names for christenings, such as John, Matthew, Peter, Andrew, and so on.

The earliest and finest complete set of thirteen known, all bearing full hall-marks, is the massive Abbey set, so called because the insides of the bowls



No. II.—ST. ANDREW, WITH CROSS; ST. JOHN, WITH CUP AND PALM; ST. BARTHOLOMEW, WITH FLETCHER'S KNIFE; ST. PETER, WITH KEY; ST. MATTHIAS, WITH AXE; ST. THOMAS, WITH SPEAR; THESE KNOPS ARE OF THE ABBEY SET



NO. III. ST. JOHN AND ST. JAMES THE LESSER : PAIR
FROM THE SYMONS SET OF TWELVE : DATE 1637-38

bear the Sacred Monogram, dated 1536-37; each spoon being $7\frac{3}{4}$ inches long, with a sheaf of arrows as the maker's mark, the thirteen weighing 32 oz. 19 dwt. This was sold at Christie's in 1903 for £4,900, the highest price ever recorded; the set was then purchased on behalf of the late Mr. J. Pierpont Morgan, in whose collection it has remained.

By the owner's permission, I am able to give a drawing of the knops of this matchless set (Nos. i. and ii.), with the respective Apostles identified in accordance with the findings of the late Mr. Charles G. Rupert. Mr. Rupert, who devoted considerable research to the subject, was of opinion that the abbreviated names, which can be seen on the pedestals, were engraved at some subsequent period,

and are, in several instances, inaccurate. Other complete sets are: The Swettenham Hall Set—date 1617-18, maker's mark *crescent enclosing mullet*, sold in 1897 for £650 and in 1901 for £1,060, bought in 1901 by the late Mr. J. Pierpont Morgan; the Sulhamstead Set—date 1617-18, maker's mark *I.S. in monogram*, twelve of this set sold in 1910 for £1,220; the Lambert Set—date 1626-27, maker's mark *B.F., a gate below*, probably *Benjamin Tate*. The Lambert set was presented, with others, by Mr. George Lambert to the Goldsmiths' Company. Mr. Lambert acquired his set of Apostles almost one by one, and, with the discovery of the thirteenth, hailed a hansom and drove in triumph to Goldsmiths' Hall with his generous gift.

Corpus Christi College, Cambridge, owns an incomplete set of twelve, made in 1566-67, given by Archbishop Parker in 1570. The Symons set of twelve spoons only, St. Matthew being missing, was made in 1637-38, maker's mark *R.C.* This was sold at Christie's in June, 1923, for £500. But, as is evident from the two shown (No.iii.), the modelling of the Apostles is somewhat poor and sketchy.

The record price for any one single Apostle was paid at Christie's in June, 1928, when a small St. Andrew of 1490-91, with the characteristic nimbus set at the back of the head, and a Lombardic "L" for maker's mark, realised £215 (No. v.). A similar spoon, with the same date and maker's mark, is in the Jackson Loan



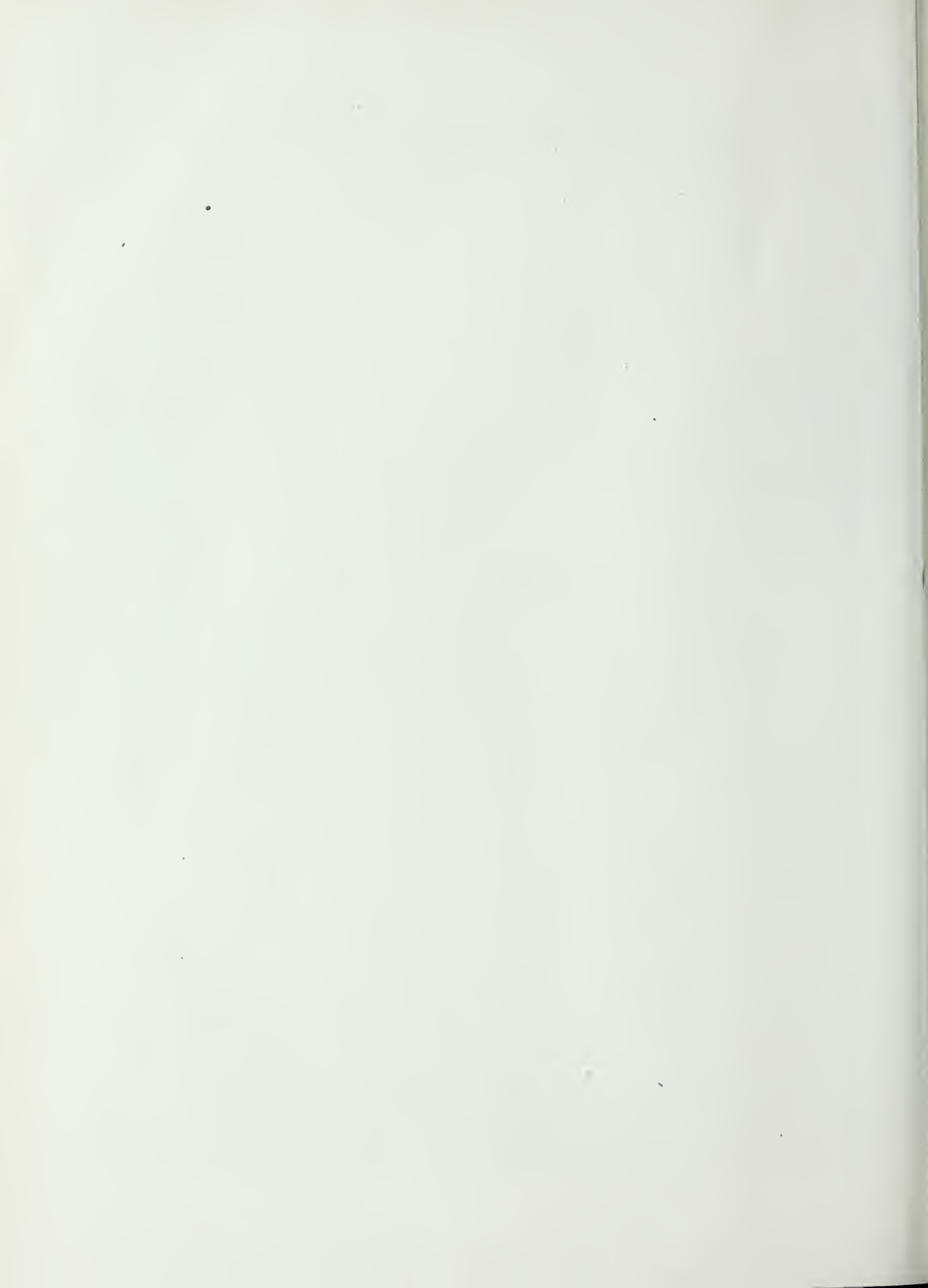
NO. IV.—BACK OF MASTER SPOON
IN THE FRITH SET OF TWELVE



ST. BARTHOLOMEW	ST. JUDE	ST. JAMES THE GREATER	ST. PHILIP	THE MASTER	ST. JOHN	ST. THOMAS	ST. MATTHEW	ST. SIMON	ST. ANDREW
ST. JAMES THE LESSER	ST. PETER								

THE INCOMPLETE FRITH SET OF TWELVE MADE IN 1892-93

JAN 17 1904





No. V.—ST. ANDREW :
HALL-MARK, 1490-91

Collection at the Victoria and Albert Museum.

One pair of Apostles made by this craftsman, in 1490-91, when put up to auction in 1910 marked another record, when, owing to keen competition between two rival bidders, the price of the pair rose to £1,050 before the hammer fell. One of them was the Master and the other either St. Matthew or St. Philip; they cost the vendor the small sum of £150, which is but one instance of the successful investments made by some of the buyers of Apostle spoons. Eleven made in 1519-20, for example, bearing the famous fringed S as maker's mark, were bought at the Bernal sale in 1855 for 62 guineas, and sold by one of the purchaser's descendants not very long ago for approximately £2,000. And

two Apostles, by the way, the Master and St. Peter, were included in the famous Elizabethan Tichborne "Celebrities" or "Worthies" set of twelve spoons dated 1592-93. This set was sold in 1858 for £430, and re-sold at Christie's in June, 1914, for £2,000.

The maker's mark on this set of "Worthies" was a *crescent* or *C.*, enclosing a *W*, possibly the mark of Christopher Waiste or Wase, who died on September 22nd, 1605, aged sixty-six, and was buried in St. Vedast, *alias* Fosters'.

Twelve Apostles made by the craftsman who used this maker's mark are illustrated on the accompanying plate. This is the Frith set of twelve, which bears not only the same maker's mark as the set of "Worthies," but was made in the same year, 1592-93. Its history can be traced back to about 1650, when it was owned by the Frith family of Bank Hall, Derbyshire. It was sold, in 1920, for £620. Another spoon, the missing St. Andrew, which was made in 1593-94, was then added; the thirteen being sold a few years ago for approxi-



No. VI.—CHARLES II. APOSTLE SPOONS IN THREE DIFFERENT METALS: ST. PETER, ST. MATTHEW, AND ST. JOHN

mately £2,000, and are now in the United States. Apostle spoons are recorded in Henry VIII.'s Jewel-Book, as witness the following entries:—

"Item eight Spones white (i.e. ungilt) with thappostells at the endes gilt"

"Item foure gilt spones of severall sortes thone with Christ at thende another wt one of the Apostelles"

Spoons, it would seem, were a favourite New Year's gift to Henry VIII. by certain of his nobles.

No record of Apostle spoons, in wills or inventories, has yet been discovered earlier than the year 1494, when "*xij cochliaria argenti cum Apostolis super eorum fines*" were bequeathed in a will in the York Registry.

These spoons were made not only in silver, but also in pewter and latten, until the reign of Charles II.; specimens in these metals being shown (No.vi.). One, a St. Peter, of silver, is a good example of the "heirloom" Apostle spoon. It is recorded for two hundred years. The St. Matthew is of latten, and the St. John of pewter.



No. VII.—KNOBS OF THE ST. SIMON, ST. ANDREW AND ST. BARTHOLOMEW SPOONS: IN THE BISHOP WHYTE EIGHT, DATE 1527-28

WEST AFRICAN MASKS

By H. U. HALL

WEST AFRICAN sculpture in wood and ivory, and, particularly, the bronzes of Southern Nigeria, represent a high development of negro art, and the masks from these regions are among the most interesting examples. The sculptors of these masks quite evidently realised the possibilities of the features of the human face as elements of design. Often, too, they evince a realism, essentially negro, which allows scope for fantasy, at times introducing a marked sense of caricature.

Negro sculpture is seldom pure art, nor can we hope to capture for ourselves the whole emotional response of the negro to this art, as it has grown out of its native environment. To a great degree, its inspiration is founded in mythology or legend strongly influenced by the supernatural; its forms being largely dictated by mythical conceptions. Two of the masks shown here once formed part of the arcana of a secret society of the Bushongo, a number of tribes forming a kind of federated empire in the south-western Belgian Congo east of the Kasai river. Both the masks and the office which they signified were known as Shene Malula. This society, called Babende, was founded, it is believed, several centuries ago by Shamba Bolongongo, a former chief of the Bushongo, about 1600, the ninety-third and most revered of the Bushongo chiefs, who reformed their institutions. Police powers were granted to the elders, by whom,

under the king and his viceroys, the laws of the Bushongo were administered. Apparently certain mystic observances were adopted from other sub-tribes of the Bushongo, and possibly also from foreigners, with the result that this "constabulary" developed into a powerful secret brotherhood; the more easily, as from the first there had been an element of mystery in the fact that its members were provided with a disguise to protect them from the vengeance of the convicted criminals.

When candidates were to be admitted, an initiation ceremony was held, at which, as well as at dances performed at other times, one of the officers of the society wore the mask called Shene Malula, and himself went by that name. With the president and two other masked officers, Shene Malula joined in administering a test of endurance required of the candidates, who were beaten with rods as they crawled between the legs of the officials. Not all Babende proceedings were conducted in secrecy, however, because

though women were not admitted as members, they must have had opportunities of approaching the maskers, since there was a rule that any woman who touched one of the masks was mulcted in a fine of one goat.

The polychrome Shene Malula mask (No. ii.), having a head-dress of cloth decorated with cowries, is of the form employed by the Bangongo, an eastern sub-tribe of the Bushongo. The Babende society



NO. I.—BRONZE GIRDLE ORNAMENT WORN BY OFFICIALS OF THE ANCIENT KINGDOM OF BENIN, SOUTHERN NIGERIA

did not exist among the western sub-tribes. The Shene Malula of the Isambo (No. iii.) is of quite a different type, being a "pull-on" mask which enclosed the head of the wearer. The Isambo are thought to be descendants of a group of Bangongo who seceded from the Bushongo empire, in the reign of the successor of Shamba, and migrated eastwards. This mask was certified by the late Emil Torday as being a Shene Malula, and it may be that it was adapted from a Baluba mask, the Isambo being now in closer contact with the Baluba than with their former compatriots.

Being sculptured in the round, it differs materially from the facial mask with its cloth cap (No. ii.) which was intended to hold the mask in position by closely fitting the head of the wearer. The form of the head has a shelf-like occiput, probably representing a natural characteristic accentuated by a mode of hairdressing, and resembling the head-form of the well-known wooden statue of Shamba Bolongongo, founder of the Babende society, in the British Museum. With the statue, as with the Isambo mask, the coiffure is topped by a small



NO. III.—PULL-ON SHENE MALULA OF A SECRET SOCIETY OF THE ISAMBO, SOUTH-WESTERN BELGIAN CONGO

round cap, which also appears on the top of the cloth head-dress of some of the polychrome Shene Malula masks, though it is missing in the example figured here (No. ii.). The wooden statue has also a rectangular plate, possibly representing a kind of sunshade, a mark of rank, resting on the top of the cap: it is attributed to *circa* 1600, and there are traces of red pigment on the surface.

This peculiar fashion of hairdressing has survived elsewhere, and not merely as a sculptor's convention. Women of the Basongo Meno, when pregnant for the first time, wear a coiffure strikingly like that of the Isambo mask, including the round pad or cap, which tops it. Nor is it the only feature connected with the Babende rituals suggesting women, for the other Bangongo mask (No. ii.) indicates a similar association in its painted decoration. The background of the face, against which the features stand out, emphasised by the bands of applied beadwork, is largely composed of areas of black and white triangles. This is the typical decoration of the bark cloth garments worn by Bushongo women on certain ceremonial occasions.



NO. II.—POLYCHROME SHENE MALULA MASK OF THE BANGONGO WITH CLOTH HEAD-DRESS DECORATED COWRY SHELLS



No. IV.—CARVED WOOD ANTELOPE HEAD FOR TOP OF THE *TJI WARA* MASK USED BY THE BAMBARA TRIBE, FRENCH SUDAN

Further, on the native palm-fibre cloth forming the foundation of the head-dress attached to the mask, is painted a design which is one of those used in the embroidered decoration of the woven cloths worn as dancing costumes by women. And one or another of these *motifs* appears on the portrait statues of Bushongo kings, including that of Shamba Bolongongo; the legend connecting these designs with Shamba himself through one of his wives. Possibly, then, this may explain why a mask which was worn by an officer of a society, restricted solely to male members, exhibits features so peculiarly feminine.

In the centre of the forehead of the Bangongo mask there is a design, painted in red, white, and black (No. ii.). This was a favourite *motif* in the scar-tattooing with which Bushongo women adorned their bodies. It was not, however, confined to women. The band of beadwork joining nose and mouth to chin is perhaps an imitation of a design from face-painting. The nose is painted red, and the oblique stripings of the cheeks are in black, white, yellow, and red; this last feature appearing as an incised ornament on a Bushongo wooden drinking-cup in the form of a human head which seems to be that of a woman.

The initiation ceremonies of some of the western neighbours of the Bushongo are illustrated by the Bapende mask (No. vii.). The Bapende are one of the peoples who were on friendly terms with Shamba Bolongongo, and it was from them that he is said to have learnt the art of weaving. This remarkable mask was worn by the Bapende boys after being circumcised, the operation being the most important of the initiation observances. It was performed on boys about ten years old, who were kept secluded in an encampment in the bush outside the village, where they remained for some time, while the old man who performed the operation instructed them in the history and moral code of the people. And during this time the boys were made to wear the masks and a special garment of palm-fibres, neither mask nor wearer being seen by women, as the Bapende believed that if a woman beheld the masks she would die.

There would seem to be a relationship between the peculiarly bulbous forehead of the Bapende mask and the pull-on mask of the Bushongo. This appears to provide an instance of established technique and conventions being grafted upon a new form, originally observed in nature; the resulting object having an alien aspect. The Bombo mask of the Bushongo is said to have originated as the portrait of the hydrocephalous son of a chieftain. And close connection between Bapende and Bushongo, recognised in the traditions, points to a common origin for the two masks; the column upon which the chin of the



No. V.—SMALL BENIN BRONZE MASK WITH A CROWN FORM



No. VI.—BRONZE LEOPARD-MASK WITH SMALL PRUNT ORNAMENTS



No. VII.—IVORY CIRCUMCISION BADGE USED BY THE BAPENDE

Bapende mask (No. viii.) seems to rest probably representing a neck adorned with scar-tattooing or with some form of necklace or collar.

Like the Shene Malula, the circumcision mask of the Bapende is provided with a head-dress which served to hold it in position when worn. Its foundation is of the same material; the coiffure being represented by a rough embroidery of coarse brown fibrous material. The face is

painted red, while the outlining of the eyelids and the contours of the lips with chalk or pipeclay gives a peculiarly life-like expression to the mask.

Men who are circumcised are allowed to wear, on a necklace, a small ivory copy of the mask assumed during the period of initiation (No. vii.). Besides being a badge, this is also regarded as a powerful talisman against illness. It is furnished by the medicine-man, and its reputation for magical powers has given rise to imitations in wood or metal, which may be worn by anybody. The three prongs which crown this miniature mask represent a form of head-dress which sometimes adorns the full-sized circumcision masks.

The only region in Africa where the work of the sculptor is carried out in bronze with any high degree of artistry is Southern Nigeria. The Benin bronzes—those at least in a style learnt from the foreigner which has become absorbed and retransformed into a manner closely in accord with a traditional sculpture in wood and ivory—are truly admirable examples of the skill of the negro. One bronze mask shown here (No. i.) belongs to the type of ornaments worn on the girdle of nobles or officials of the court of a highly organised negro kingdom. In the old kingdom of Benin, as among the distant Bushongo, bronzes were inspired by superstitious reverence for a king's divinity, exploited by the ambition and love of power of a hierarchy of nobles who governed in his name. The

bronze mask with the crown-like head-dress (No. v.) is another example of these old Benin ornaments. Another Benin bronze mask shown here is that of a leopard with large eyes and small ears (No. vi.). This quite probably was associated with the notorious Leopard Society.

The *tji wara* of the Banmana (Bambara) of the French Sudan is a being of dual nature (male and female) which inhabits two forked sticks hanging in the hut of its master who is supposed to control it. The particular mask of *tji wara* consists of a cap surmounted by the figure of an antelope (No. iv.). The figure representing the female in *tji wara* carries a young one on its back. *Tji wara* is especially resorted to by boys who wish to be endowed with health and strength and the ardour for work. *Tji wara* is one of the *boli*, or demons, of the Banmana and other peoples of the Sudan, the cult of which is maintained by societies some at least of whose ritual is secret, being conducted by initiates alone.

The examples illustrated are in the collection of the University Museum, Philadelphia, with the exception of Nos. v. and vi., which are included by courtesy of Messrs. Sotheby & Co.



No. VIII.—PULL-ON CIRCUMCISION MASK OF THE BAPENDE WITH THE BULBOUS FOREHEAD, PAINTED COLLAR-PIECE AND GRASS FRINGE

RUSSIAN IMPERIAL EASTER GIFTS-II. THE WORK OF CARL FABERGÉ

By H. C. BAINBRIDGE

CARL FABERGÉ has been called the Cellini of the nineteenth and twentieth centuries and the "Last of the Great Craftsmen." In their literal sense these references are not true, since Fabergé did not make with his own hands any of the objects which bear his name; but they imply something which cannot be stated in a more convincing way. Whereas Cellini carried out his own designs, Fabergé passed his on to his workmasters and craftsmen, and it is therefore just that some mention should be made and some credit given to those who were associated with him in his work.

Of all those working with him, the first to claim attention is Agathon, his second son. If to-day the firm were still in existence, the mantle of his father should rest upon this son. A superb judge of precious stones and a fine draughtsman, it was his particular task to choose all the precious stones, and a romantic occupation he found it.

Then, too, there were François Birbaum, a Swiss, and his workmates in the studios, Alexander Ivashov, Oscar May, and Eugène Jacobson. No copyist, no slavish follower of the old classic styles, unmindful of our own day, one has only to look at the Imperial Easter eggs to see how versatile Birbaum could

be when developing the rough sketches of his chief. A master at symbolising the new age by means of old methods, he was never afraid to break with outworn convention; the very novelty of his ideas saving them from condemnation as *art nouveau*.

One example of his freedom is the rock crystal egg (No. i.) given by the Tsar Nicholas II. to his mother in 1913, the last year but one in which such gifts were made. Frost flowers are engraved on the inside, and executed in brilliants and rose diamonds on the outside. The pedestal is in rock crystal, also set with rose diamonds; and the

"surprise" is a basketful of spring flowers cut in white quartz with nephrite leaves, the basket and handle being set with rose diamonds.

Another fine example (No. iii.) was the gift of Tsar Nicholas II. to the Tsarina in 1898. This is of pink enamel quartered by diamonds, overgrown with lilies of the valley in pearls and diamonds with green enamel and green-gold leaves. The three miniatures of the Tsar and the two children, set in diamonds, are drawn upwards by the crown and returned by releasing the pearl catch at the side. The height of the piece overall is 6 inches.

When Fabergé removed to his new headquarters in the Great Morskaia



NO. I.—EASTER EGG IN ROCK CRYSTAL AND DIAMONDS, WITH BASKET OF FLOWERS IN WHITE QUARTZ AND DIAMONDS



No. II.—EASTER EGG IN ROCK CRYSTAL AND DIAMONDS :
AN EQUESTRIAN STATUETTE OF ALEXANDER III. INSIDE

Street, he had the advantage of the immediate proximity of his workmasters under the same roof. Skilful as each of the craftsmen employed by him were, none would have produced work of such excellence without the spur of his master-mind. And many times have I seen Fabergé reject, without comment, an article which did not please him. Supplied with all precious metal and stones ; given constant work and a weekly remuneration, the workmasters lived in ideal conditions, free to devote themselves to their art, relieved of all financial worry.

Fabergé owed much to the Finns ; Hiskias Peter Pendin, who was the first to instruct Gustav Fabergé in the goldsmith's art, was a Finn. So were at least two-thirds of the three hundred workmen in St. Petersburg, and the workmasters, M. Perchien and H. Wigström, the makers of the Imperial Easter eggs, and the finer Fabergé "fantaisies" such as cigarette cases, bibelots, whose marks are M.H. and H.W. ; Finns also were A. Holmström and A. Thielemann, first and second jewellers, who marked their work A.H. and A.T. respectively.

Illustrations Nos. ii., iv. and v. show how important a part the jeweller's work played in the decoration

of the Imperial eggs. Covering the top of No. ii. is jewelled lacework of brilliants set in platinum, while the egg and the pedestal are in rock crystal. Inside is a miniature replica, in gold and lapis-lazuli, of the Alexander III. Memorial. This was given by the Tsar Nicholas II. to his mother, the Dowager Empress, Marie Feodorovna.

The example shown with the small basket and the swan (No. iv.) is in light mauve mat enamel set with diamonds, with a large diamond on the top, engraved 1906, and was given by the Tsar to the Tsarina. The basket, which has surrounds and handles of water-lilies in variegated gold, is



No. III.—EGG OF PINK ENAMEL AND DIAMONDS HOLDING
MINIATURES : THE LILIES OF THE VALLEY IN PEARLS

a large aquamarine representing a lake. On the aquamarine rests a swan in platinum with yellow enamel beak and gold feet; the feathers being articulated, and the figure made to reproduce the actions of a swan, the head and neck of which are proudly raised and then lowered,

the wings open and spread while the feet and tail move. Both the basket and the swan are made to fit inside the egg, which measures four inches by three. Some of these Imperial gifts are of white opaque enamel, one such, decorated with brilliants set in platinum, enclosing a gold bust of Alexander III. on a lapis-lazuli pedestal, being shown here (No. v.).

Whatever enthusiasm may be felt in describing Fabergé's work, it is the perfection of his enamels which kindles our greatest admiration. The enamelers' department was controlled by two Russians; the elder I do not remember, but Petroff, the son, a man of rough and uncouth temperament, I saw many times at his furnace. In the enameller's art, despite the utmost skill and the greatest experience, there is always the element of chance, and it was the harassing uncertainty that affected Petroff's temper. But he was wise enough to leave his failures in the hope that the morrow would bring amends, and some of these "amends" are evident in the many remarkable and effective enamelled surfaces, examples of which appear here, and with the previous article.

One of the many ambitious conceptions by Fabergé is the egg, No. xi. This is in lime-green enamel, trellised in gold, with Russian eagles in black enamel and diamonds; at



NO. IV.—EASTER EGG IN MAUVE MAT ENAMEL AND DIAMONDS : INSIDE IS AN AQUAMARINE FORMED AS A LAKE WITH WATER LILIES AND PLATINUM SWAN

the apex is a large diamond engraved 1897—the year it was presented by Tsar Nicholas II. to the Tsarina. Inside is a working model of the Imperial coach used by their Majesties at their Coronation in Moscow in 1895. It shows the goldsmith's noteworthy skill, and the coach is studded with

diamonds; the tiny crown is also set with diamonds, while the seats and steps are in red enamel.

Fabergé's use of gold, enamelled and embellished with precious stones, is one of the several outstanding features with many of his works. In this he displayed remarkable versatility, and produced forms often the more beautiful because of their simplicity. This is apparent with the panelled Easter egg (No. vi.). The egg is of gold, and has twelve panels in white translucent enamel divided longitudinally by bands

decorated with rose blooms in different coloured enamels and leaves in green, and horizontally by rose diamonds. The tree-like *motifs*, knots and garlands are painted in warm-sepia enamel; a beautiful sheen being given to the white translucent background by the gold guilloché undersurface. I do not know the history of this egg, but its style would suggest that it was made for some happy occasion. It is now in the possession of Her Majesty the Queen, and by her gracious permission is illustrated with this article. It is of interest, too, as showing how Fabergé, following the methods of the antique vase painters, when depicting scenes and paintings of historic buildings, etc., on *bonbonnières*, and other objects, invariably employed enamel of one colour only, usually warm-sepia, as seen in



NO. V.—EGG IN WHITE OPAQUE ENAMEL CONTAINING GOLD BUST OF ALEXANDER III.



NO. VI.—EASTER EGG : WHITE TRANSLUCENT ENAMEL ON GOLD, DIAMONDS AND ROSE BLOOMS ON GOLD SETTING

the little tree-like *motifs*, which are apparent through the translucent body of the outer enamel, imparting a delicate softness to the outlines.

There are markings which establish the authenticity of Fabergé's work ; perfect markings are as follows :—

ФАБЕРЖЕ	Н.В.	56	ФАБЕРЖЕ	А.Н.	84
„	М.Н.	72	„	Н.В.	88

The first word in Russian characters is *Fabergé* ; the initials are those of the workmasters, the number showing the quality of the metal ; 56 and 72 refer to gold articles, and the figures 84, 88, and 91 to silver articles. On many objects the initials К.Ф. or К. ФАБЕРЖЕ or simply ФАБЕРЖЕ, with the marks of the quality of metal alone, appear without any workmaster's initials. On some, the workmaster's initials are found with the quality marks and no initials or the name of Fabergé. There are two initials of workmasters, B.A. and H.A., whose names I do not know. Also it would be well to mention that the Imperial eggs are marked erratically.

Among the miniature painters who worked for Fabergé, the most important is Vassily Zouev. He gained no small reputation in Russia, and received many commissions from the Russian Imperial Family. Miniatures of the late King Christian of Denmark and his Queen are framed as the "surprise" feature in the Imperial egg (No. vii.), which was given by Tsar Nicholas II. to his mother. The outer surface is in light blue and white enamel with

ornaments in gold and precious stones. On the top are the armorial bearings of the Danish Royal Family, and it is supported by Danish heraldic lions.

Carl Fabergé lived in the time of the Great Patrons of the nineteenth and twentieth centuries ; a time which culminated in what is called "The Edwardian Era." Just as Catherine the Great was to Wedgwood his "Great Patroness of the North," so King Edward and Queen Alexandra were to Fabergé his Great Patrons of the West. And Edwardianism was not confined to England ; at the time of its glory, it was, to a large extent, universal. Looking backward, almost every great national public or private event,



NO. VII.—EASTER EGG IN LIGHT BLUE AND WHITE ENAMEL, GOLD AND PRECIOUS STONES, CONTAINING MINIATURES

wherever it took place, from Queen Victoria's Jubilee in 1887 to the Tercentenary of Romanoff rule over Russia, seems to have to have been celebrated in a commission to Fabergé.

Examples of these commemorative pieces are Nos. viii., ix. and x., all of which Nicholas II. gave to the Tsarina. No. viii. symbolises the three hundred years of Romanoff rule, and is doubtless one of Fabergé's most elaborate pieces. On the outside are miniatures of all the Tsars of the House of Romanoff, framed amid Russian eagles in chased gold on a background of white enamel. The pedestal represents the Russian Imperial Shield in porphyry, set with precious stones in gold. Inside the egg is a globe of blued steel with two maps of the Russian Empire inset in gold; one of the year 1613, the other 1913.

Another similar example is No. ix., made in honour of the Bicentenary of the City of St. Petersburg. It is of gold, variously chased and adorned with brilliants. The miniatures are of Peter the Great; the Tsar Nicholas II.; Peter the Great's house; and of the Winter Palace. And it encloses a small-scale model of Falconet's statue to Peter the Great on the banks of the Neva. In memory of some private event Fabergé made the egg shown as No. x. This is cut in lapis-lazuli

ornamented with applied c-scrolls and cinquefoils in chased gold, and within is a miniature of the Tsarevitch Alexey on a support.

Fabergé, himself, rarely failed to inspire a friendliness in those who knew him. At the height of his fame and popularity he remained unaffected. "Give me ten minutes" was all he asked, when the Bolsheviks came to take his possessions and turn

him into the street. He remained the jester until the end. To-day his creations, in the short space of sixteen years, have become classic. England is playing an important part in keeping alive his name and fame, although it is with great regret and some sense of shame that I have failed to find

one single piece of his work in any of the museums. In September, 1918, Carl Fabergé, fleeing from Russia, finally arrived at Lausanne; there, looking over the great lake he said, "This is no life more." On September 24th, 1920, he died and was buried at Cannes in the land from which his forefathers had fled, to escape tyranny and torture, over two hundred years before.

In addition to those whom I mentioned in the first part of this article, I would acknowledge my indebtedness to Dr. Williamson for interesting information; to Messrs. Wartski for allowing me to examine the originals of Nos. i., iii., iv. and xi., and for permission to reproduce illustrations of others; to Messrs. George Routledge and Messrs. E. P. Dutton, of New York, for permission to reproduce photograph No. iv., which was published by them in my book, *Twice Seven*; and to Pamela Du Bayou, without whose interest the record of Carl Fabergé would still be unwritten. And that a far larger number of

works, designed by Fabergé, exist in England than had previously been realised, is evident from the interest created by the first article, published in *THE CONNOISSEUR* for May. Admittedly, with one or two exceptions, no collector is so far known to possess one of the Imperial Easter gifts; but it is possible that the publication of the several illustrations may bring to light their present whereabouts.



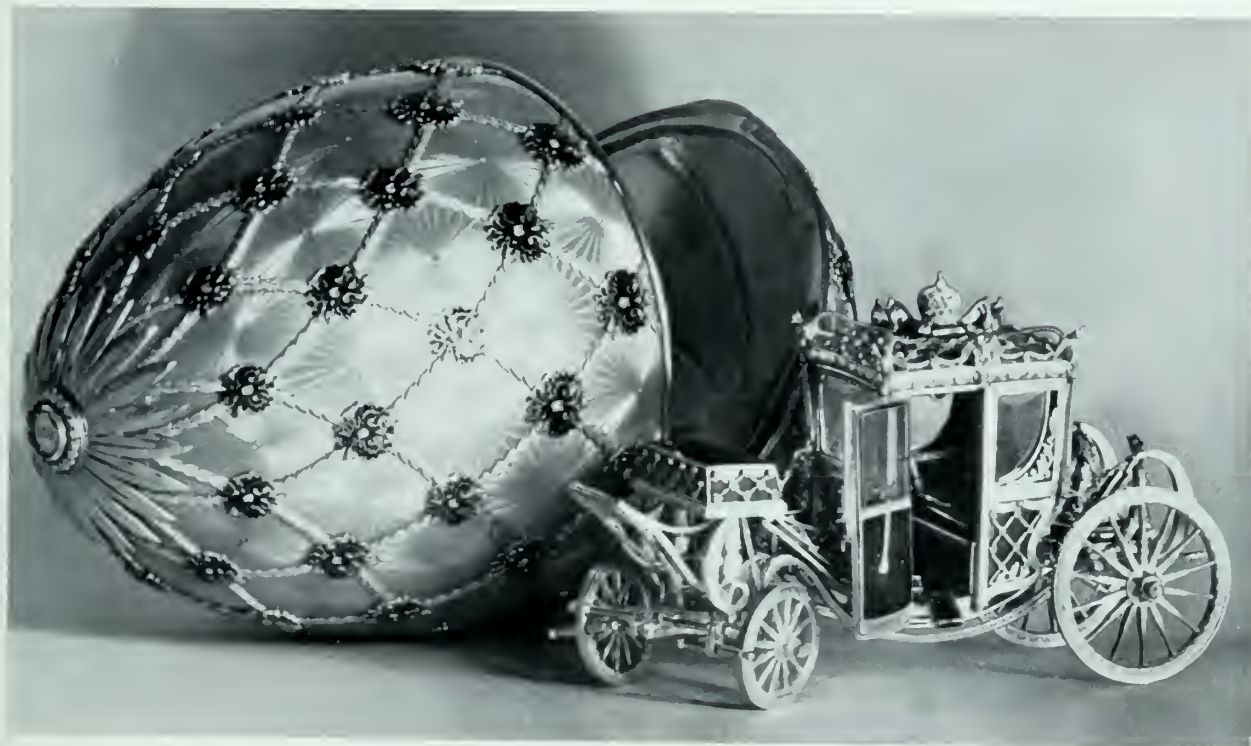
NO. VIII.—EASTER EGG COMMEMORATING TERCENTENARY OF ROMANOFF RULE OVER RUSSIA, WITH PORTRAITS



No. IX.—EASTER EGG IN CHASED GOLD COMMEMORATING THE BICENTENARY OF THE CITY OF ST. PETERSBURG



No. X.—EASTER EGG IN LAPIS-LAZULI AND CHASED GOLD WITH A MINIATURE OF THE TSAREVITCH ALEXEY INSIDE



No. XI.—EASTER EGG IN LIME-GREEN ENAMEL, TRELLISED GOLD, EAGLES IN BLACK ENAMEL : INSIDE, A MODEL IN GOLD, DIAMONDS AND RED ENAMEL OF THE IMPERIAL COACH USED BY THE TSAR AND TSARINA AT THEIR CORONATION IN 1893

JOHN TURNER AND THE BRISTOL FIGURE MOULDS

By FRANK TILLEY

WHEN, after three years' fruitless struggle, Richard Champion sold his hard paste patent to the seven Staffordshire potters, what became of his moulds, particularly of his figure sets? It is hardly conceivable that, having, in 1772, laid down for his unknown modeller details so precise as those contained in the letter quoted by Owen, Champion should have destroyed or abandoned his moulds. Yet there does not seem to have been any record of their having been used by the Tunstall or the New Hall works, or by any other potters.

Burton appears to have regarded all Champion's patterns as having a Dresden origin, and, though he makes several references to Owen in his Bristol chapter in *English Porcelain*, curiously ignores the Champion letter of instructions of February 27th,

1772. This letter gives details for the design and decoration of two sets of figures—the *Seasons* and the *Elements*. (The Schreiber Collection contains both sets, and there was a set of the *Elements* in the Trapnell Collection.)

In describing the type of figure he had in mind for *Winter*, Champion wrote :—

"A Descrip'd (? decrepit) old Man his head bald and a long Beard leaning [*sic*] a Staff under one arm a Bundle of sticks, his robe schatted (? shattered or tattered) and clasp'd with a Belt, on which are represented The three signs of the Zodiac, Capricorn, Aquarius, Pisces, the ground cover'd with bare branches of Trees, Frost and Snow and Icicles hanging down in different Places."

The spelling and the capitals are Champion's, but so were the ideas for the designs, which his modeller seems to have followed with very little variation.



No. 1.—LEFT: TURNER WINTER, IMPRESSED MARK. RIGHT: BRISTOL WINTER, WITH NEW HEAD AND RESTORED HANDS



No. II.—BACK OF TURNER AND BRISTOL FIGURES, SHOWING IDENTICAL MOULD MARKS AND APPARENT SIMILARITIES

Champion sold the patent in 1781, and the purchasers, the Staffordshire China Company, included, according to Mr. Honey's *Old English Porcelain*, Hollins, Jacob Warburton, Clowes, Bagnall and Keeling. But Chaffers includes also Heath and John Turner, of Lane End, and while Mr. Honey agrees that Turner's name should be included, he is doubtful about Heath. It is John Turner who appears to be the important link, in the light of the two examples of *Winter* shown here (Nos. i. and ii.). For, when the factory was moved from Tunstall to New Hall, Keeling and Turner retired from the group, and the latter continued with his own works at Lane End until his death in 1786, when he was succeeded by his sons, William and John, who continued until 1803.

It was assumed that there are no porcelain figures of Staffordshire origin, apart from Longton Hall, prior to about 1790, thus ruling out the possibility that the Bristol figure moulds were used by the purchasers of Champion's patent either at Tunstall or at Shelton.

In some interesting correspondence on the subject, Mr. Honey says that "until your *Winter* appeared, we could not point to anything in the way of Staffordshire porcelain figures between Longton Hall and the Wood figures referred to in my book. I now think that these last may perhaps date from 1796 onwards, that being the date when the New Hall patent expired; while Turner porcelain could apparently date from any time after 1781-2."

These dates are highly important, inasmuch as the Turner *Winter* (No. i.) is a sort of true porcelain, by no means akin to Wedgwood's jasper as is commonly supposed, and would seem to date about 1781, thus not only filling the gap between Longton Hall and Wood, but also suggesting it may be at least one of the Bristol moulds.

It may therefore be supposed that Turner withdrew from the Staffordshire group, because of their refusal to produce anything but "useful" wares. This might lead us to assume that Turner's consideration for his share in the group's business, when he withdrew, was the figure moulds of which they had failed or refused to make use.

In April of last year, I acquired a fine figure of *Winter* with the impressed Turner mark, in the base. This closely resembled the Bristol *Winter*



No. III.—BRISTOL FIGURE *WINTER*, IN THE SCHREIBER COLLECTION, SHOWING LIKENESS OF HEAD TO TURNER MODEL.

(No. 742, Schreiber Catalogue, Vol. I.), except, of course, that it was undecorated. But it was of the same height (10 inches), and otherwise of the same model and dimensions. Later, I acquired a Bristol figure of *Winter* of an obviously slightly later date than, and varying somewhat in detail from, the Schreiber example. A comparative examination of the Bristol and the Turner figures revealed such distinct similarities that, allowing for the variation in shrinkage of the two different pastes, it is possible to suppose that the two figures are from the same mould.

These similarities are too striking to be dismissed with the suggestion that Turner copied Bristol models. The Bristol *Winter* illustrated with the Turner model (No. i.), is only 9½ inches high, as against the Turner 10 inches, but it may be observed that the former has the common Bristol fault of canting forward, and when measured to

allow for this, will be found to be the same height as the Turner specimen.

The head and features of the Turner figure are identical with those of the Bristol example in the Schreiber Collection. They differ materially from my own Bristol figure because, unfortunately, it not only has an entirely new head, but one hand is completely and the other partially restored, and the colouring on these is modern. Comparison with the Schreiber model, however, would indicate that both the Turner figure and the Bristol *Winter* were originally from the same moulds. The folds of the robe, its relation to the end back edge of the base, the creases in the trousers, and the draping of the head, are alike; and further, the mould mark which runs from the top of the right shoulder to the bottom edge of the hood at the back of the Turner figure, is in precisely the same place, and has the same dimensions. This mould mark is clearly shown in No. ii.; and also the folds of the robe, at the back, are identical.

Having regard, then, to Turner's association with the Staffordshire group which acquired the Bristol patent, to the subsequent productions of this group and to Turner's own work as an individual potter, it would be well to examine his work anew for further clues to the possible destination of the Bristol figure moulds—at least those of the *Seasons* and *Elements*.

MORTARS BY ENGLISH CHURCH BELL FOUNDERS

By ARTHUR G. HEMMING

IT is almost certain that the best bell metal mortars represent the work of church bell foundries. Of these the Whitechapel Foundry may reasonably be mentioned first, as it was started as long ago as 1570, and is a flourishing concern to-day. The history of this foundry has been told at considerable length in many of the books on church bells, a detailed account being given by Mr. H. B. Walters in his *Church Bells of England*. The earlier proprietors are: Robert Mot, 1570; Joseph Carter, 1606; William Carter, 1610; Thomas Bartlet, 1619; and so on to Mears and Stainbank, the present proprietors: and it is an interesting fact that this successful business has been carried on at its present site in Whitechapel Road continuously since 1738, when it was removed from Essex Street, Whitechapel.

The small mortar (No. ii.) by the first proprietor has the inscription round the lip, ROBERTUS MOT ME FECIT 1590, with fleur-de-lis and diamonds between the words, and Mr. W. G. V. Carter, of Cape Town, has a mortar made by Mot's successor which is inscribed IOSEPHUS CARTER ME FICIT FOR THOMAS SADLER 1609.

One of the illustrations with a previous article showed a good example by the third proprietor, with



No. I.—FOUNDRY MARK
OF LAWRENCE WRIGHT

the inscription WILLIAM CARTER MADE ME FOR GEORGE BEERE T.B. 1615; the initials T.B. being those of Thomas Bartlet, foreman to William Carter, who next succeeded to the business. A large mortar by him, shown here (No. iii.) is inscribed THOMAS BARTLET MADE ME 1624 below the lip, and a band of decoration round the waist similar to that on the JOSEPHUS CARTER example. Mot cast his inscription boldly in Latin, Joseph Carter more timidly used half

Latin and half English, whereas William Carter and his successors more prudently used English only.

There are a great many bells of good quality, both in England and abroad, which were cast at Whitechapel, but it will suffice to mention the Great Bell of Westminster, "Great Peter" of York Minster, and "Great Tom" of Lincoln.

In THE CONNOISSEUR, March, 1929, a large mortar dated 1595, by Lawrence Wright, was illustrated. Wright was working at the end of the sixteenth century, and from contemporary records it appears that his work was mostly indifferent and his character no better. The best account of him is to be found in *The Church Bells of Kent*, by Stahlshmidt, and reference is made there to a noticeably well executed

No. II.—SMALL MORTAR BY ROBERT MOT : 1590





No. III.—LARGE MORTAR INSCRIBED THOMAS BARTLET MADE ME 1624



No. IV.—SMALL MORTAR BY STEPHEN TONNI

what appears to be the Bury St. Edmunds crown, pierced with two arrows in saltire, and a fleur-de-lys twice repeated. It is believed that the initials represent the name of the founder, "Stephen Tonni, Edmondsbury," the old name of Bury St. Edmunds. On the reverse face of the mortar, the date 1570 appears in the centre, with an Elizabethan coin on the right and the Bury St. Edmunds

foundry mark (No. i.) used by him on a bell dated 1586, viz., the third at Thurnham. This mark is illustrated by permission of the publisher, Mr. Elliot Stock, and would seem to indicate that Wright could do good work if he chose.

Among the East Anglian bell founders, the most important, perhaps, is Stephen Tonni, who was working from 1559 to 1587. No. iv. is a small well east mortar by him, with two square handles. On one face are inscribed the initials $\begin{smallmatrix} ST \\ E \end{smallmatrix}$ flanked by

crown again on the left. It seems beyond doubt that this mortar has been ascribed correctly to Stephen Tonni, for his foundry marks which appear here are identical with those on a bell by him at Reepham,

No. VI.—AN ORNAMENTED EXAMPLE BY THOMAS CHEESE (1603 1633)



No. V.—A MORTAR BY RICHARD BOWLER, 1595



Norfolk, inscribed DE BURI SANTE EDMONDE-STEFANUS TONNI ME FECIT.

Following Tonni came Thomas Andrew and Thomas Cheese, whom I will refer to later. Both these founders used foundry marks similar to those of Tonni. There are two mortars which may confidently be attributed to Thomas Andrew, though his name does not appear on either of them—one in the British Museum, dated 1598, with a fleur-de-lys on a separate casting on each side, and the other in the Saffron Walden Museum, dated 1597, with the fleur-de-lys and the crown pierced by two arrows in saltire.

Andrew was followed by Thomas Cheese (1603 to 1633); and the Misses Crisp, of Playford Hall, Ipswich, have kindly consented to the illustration of a large mortar (No. vi.). The inscription around the waist is THOMAS CHEESE MADE ME. Each word is enclosed in an ornamental border, with the foundry marks of the Bury St. Edmunds crown and the fleur-de-lys, and the initials R.B., for whom perhaps it may have been made. Below the rim there is a narrow border of conventional scroll decoration, and in the centre of this the date 1633. In my own collection there is a smaller mortar by this founder,

No. VIII. INSCRIPTION

WITH EFFIGY AND CYPHER OF CHARLES II.



No. VII.—MORTAR

INSCRIBED HENRYE NEALE MADE MEE 1631

dated 1619, and I know of another dated 1626. Mr. Howard Spensley has kindly allowed me to photograph a small mortar in his possession, by Richard Bowler, of Colchester (No. v.). Round the lip is the inscription RICARDUS BOWLER ME FECIT 1595. Richard Bowler, I find from *The Church Bells of Essex*, was apparently flourishing between the years 1587 and 1604. I also have a note of a mortar by Richard Holdfeld, belonging to Mr. England Howlett, which was figured in the *Antiquary* in 1897. This is inscribed round the lip RICARDUS ME FECIT HOLDFELD, and on the waist in large Gothic letters GILBERT MORDEN, similar to the type used by Bowler. This mortar has no date, but the foundry appears to have been working from 1599 to 1617.

From the bell foundry at Burford, Oxon, which was successively owned by Henry and Edward Neale between the years 1631 and 1683, I am able to illustrate two good examples. No. vii. is a two-handled mortar by Henry, inscribed HENRYE NEALE MADE MEE 1631, with heart-shapes between the words, and on one side the initials

^BAS, and a band of interlacing hoops round the base. The other (No. viii.) shows a mortar belonging to Mr. H. C. Willson, of Bradford-on-Avon, who has kindly sent me a photograph of it. The inscription round the base reads EDWARD NEALE 1664 THOMAS CAELS, and above this is a well-modelled crowned head of Charles II., with the royal cypher C.R.

There is some difficulty in identifying the founder whose name appears on the small well-cast mortar (No. ix.) inscribed IEAMES BUTLAR MADE ME. It is not dated, but round the waist is a very distinctive ornamental band of alternate crosses and fleurs-de-lys linked by scrolls. On two bells, dated 1632, at West Thurrock, Essex—first and second—there is this identical form of decoration, but on neither of these bells does the founder's name appear. It does not seem unreasonable to suggest that they may well



No. IX.—SMALL MORTAR BY UNIDENTIFIED MAKER



No. X.—MORTAR ATTRIBUTED TO JOHN CONYERS

have been the work of the man who made this mortar, which was exhibited on loan at the Victoria and Albert Museum.

An interesting mortar, attributed to John Conyers, who was working in Hull (1616-1630), is shown (No. x.). It is very heavy; below the lip is REIOYSE IN IESUS CRIST 1619 I.C., and round the waist a band of conventional floral decoration. It seems that Conyers, on his bells, was in the habit of using his initials only in his inscriptions.

In a previous article, I referred to the Wigan Foundry, which was worked during the first half of the eighteenth century by Ralph and Luke Ashton: and the illustrations then included a good example of Ralph Ashton's work. By the permission of the Misses Crisp, a mortar by Luke Ashton is now shown (No. xi.); this has RICHARD TOMKINS and the date, 1739, in bold characters, and the founders' label

LUKE ASHTON WIGAN, in smaller letters, round the waist.

While mortars by Ralph Ashton are very rare, several by Luke seem to have survived: one, dated 1740, belonging to the Central Public Library, Wigan, which was, in the middle of the nineteenth century, turned into a sanctus bell, being still in the Library.

In addition to the mortars already referred to, I have notes of a very early mortar attributed to an unknown successor to R. Norton, of Exeter, dated 1390; John Palmar of Canterbury, 1638-49; John Brend II., 1634-58; Samuel Smith of York, about 1700; and Clement Tosier of Salisbury, 1680-1717.



No. XI.—MORTAR WITH THE MARK OF LUKE ASHTON, WIGAN

FROM GALLERY AND MART

By H. GRANVILLE FELL

AT THE ROYAL ACADEMY OCULAR PROBLEMS OF THE CRITIC

“EVERYTHING in a work of art must accord,” quotes the Royal Academy catalogue from one of its most revered past members—the late G. F. Watts, O.M., R.A. That does not imply that everything on the walls of the exhibition must accord—nor do they. Some of the hanging is an eyesore. The problem of doing justice to everybody is complicated by such issues as rights of wall space, variation in size and subject matter, questions of balance, oddity of frames, pitch of tone, till it becomes a veritable jig-saw puzzle. But it is colour which in the last resort sets up the greatest conflict and disconcerts the critic, who is compelled to readjust his vision instantaneously and completely. This continual process of readjustment is not conducive to justice on the critic's part. Each work should be considered apart from interference by its neighbours. No man can listen to a score of musical performances at the same moment, and it is little less difficult to appreciate pictures in the like conditions. Incidentally, the same problems must affect potential buyers, and to an even greater degree.

As a whole, the first room at the Royal Academy seems to

hang together best, and impresses by its harmony and compactness. Mr. Augustus John takes the eye immediately with a vigorous presentment of *Major Clifford Hugh Douglas*. The ovoid head, of a florid hue, on a huge blue body, verges upon caricature, but has undeniable force. Welcome the small landscape by Mr. Charles Knight, *Pen-Y-Bont*, most dexterously handled, in design reminiscent of Cotman's celebrated *Waterfall*, and none the worse for that. Equally distinguished in design is Mr. C. M. Gere, A.R.A.'s, beautifully laid-out waterscape, *The Wye at Lancaut*. Atmospheric charm with sensibility to tone and colour are Mr. Terrick Williams, R.A.'s, strong suit throughout his work. Mr. Gerald Brockhurst, A.R.A., continues to astonish us with his meticulous and sometimes disconcerting analysis of the opposite sex in *Jeunesse Dorée*, in *Jillian* and again in *Yggdrasil*, the first and third much more sophisticated and worldly wise than the second. Mr. Gerald Kelly, R.A.'s, portraits of *Sir Almoth Wright* and *George D. Hornblower, Esq.*, are immensely capable, hut of bandbox-like trimness. A verdurous landscape of tapestry-like quality is furnished by Mr. W. W. Russell, R.A., of which the title, “The Farmyard,” expresses nothing. With all deference to Mr. Munnings' great knowledge of horses, I cannot imagine a *Trooper of the Scots Greys* mounted upon a Suffolk Punch. There are two studies of this subject,



DERBY DAY, SEVENTY-SEVEN YEARS AFTER FRITH : BY A. EGERTON COOPER ON EXHIBITION AT THE ROYAL ACADEMY



"THE SYRENS" BY THOMAS ROWLANDSON SABIN GALLERY

from a painted statuette in the Edinburgh museum, shown by the popular academician, which he has envisaged in a realistic landscape lit by the flame of battle. His work this year shows all his accustomed vigour and gusto.

To each his own preference, of course, but painters look at their subject-matter with such different eyes. In aiming at brilliancy of pitch at all costs, one will give us a chalk-white abstraction, from which all colour, and certainly all relief, has been excluded; at the other extreme is Mr. Padwick, an admirable artist whose predilection for low tones induces him to cling to the pea-soup tradition of our old friend the "brown fiddle" school. He would look better in the company of Gaspar Dughet or Caravaggio. He is always picturesquely scenic, however, and brings an undeniable classic vision into play. Also there is Mr. Oliver Hall, R.A., whose sober unlighted canvases we admire as much for their integrity of drawing as for their distinguished sense of design. Little air seems to pass through his landscapes; the trees are motionless, the clouds and waters perpetually still. Mr. Harold Knight's rather aggressive portrait, *Arthur Grenville, Esq.*, reveals a vigorous personality, powerfully realised. A brilliantly endowed artist, a wizard of the brush and a most ingenious designer, Mr. Russell Flint, R.A., sometimes dismays us with his levity. Neither in *Creatures of To-day*, a group of nude "young things," posturing with coloured baubles, nor in *The Choice*, can we feel any interest in the trivial

proceedings of the actors. Mr. Oswald Birley's portrait of *His Majesty the King, as Senior Benchet of Lincoln's Inn*, is an excellent likeness; certainly one of the best we have seen. Of the President's three contributions, all portraits, the most imposing is *The Rt. Hon. the Earl of Derby, K.G., etc.*, admirable in resemblance, clean in handling, if somewhat over-soft in modelling. Mr. James Gunn's third portrait of *James Pryde, Esq.*, occupies a corner wall to itself. Here, again, is an excellent likeness; though it is impossible not to feel that it is a little constrained in pose and detached in its component parts. On a chair, a large map balances itself uneasily upon its tip, and is separated from the purple-gowned figure by the red upholstery of the chair—a curious disharmony. Yet as a whole this picture has a very distinguished and sober air. Mr. Gunn has also painted the *Viscount Lee of Fareham*, looking quite debonair and almost youthful. Mr. Roland Strasser, a powerful painter of Far-Eastern subjects, seems to be ill-placed. In a corner of the large room, his *Sampik Dancer, Bali*, strong in its livery of barbaric colouring, is flanked by a feeble performance of M. Albert Buttberg. Another strong portrait is Mr. T. C. Dugdale's *D. N. Pritt, Esq., K.C.*, admirably painted, with firmly articulated hands. The same artist's *Lunch at the Chelsea Arts Club* is particularly sparkling and vivacious. In Gallery VII., notable exhibits are Mr. Harry Watson's *l'aduct*, Mr. Brundrit's amusing portrait of a local celebrity, *Fresh Air Stubbs*, Mr. Harold Knight's *Lord Rothermere*, and Mr. F. O. Salisbury's skilfully dramatised posthumous portrait



THE RIALTO VENICE : WATER-COLOUR BY FRANK BRANGWYN, R.A. AT BARBIZON HOUSE

of John Wesley. Mr. Monnington's *Admiral Earl Jellicoe*, in Room VIII., may be compared with Mr. Cowan Dobson's rendering of *Admiral Earl Beatty* on the opposite wall, the latter appearing to have the more vitality. Two versions of last year's Derby Day hang in adjacent rooms. Mr. A. Egerton Cooper's, entitled *Derby Day, Seventy-seven years after Frith*, we think has the more completeness and more unity. It has the characteristic dusty haze of the Downs, and is full of keen observation. Mr. Cundell's is nearly as successful, but less well-knit. An exceptionally fine work, *Gipsy Girl*, represents the late Mrs. Annie Swynnerton, A.R.A., at her very best. There is not a more solid piece of painting in the entire exhibition. Of the recently elected associate, Mr. Stanley Spencer, perhaps the less we say the better. We have no liking for these ill-contrived distortions, and they must have come as a painful surprise to the hanging committee. The Royal Academy, having saddled the nightmare, must ride with it. The sculpture is an improvement on late years. Sir Alfred Gilbert, M.V.O., R.A., Mr. Epstein, Mr. Charles Jagger, Mr. Richard Garbe, Mr. Charles Wheeler and Mr. Pilkington Jackson are brilliantly represented. The water-colours, too, are unusually good.

BRANGWYN AT BARBIZON HOUSE

THE Brangwyn exhibition of water-colours, fifteen in number, shown at Henrietta Street, Cavendish Square, in May, once again demonstrated the unfailing power and control over his medium possessed by this great artist. Ease of handling, sureness of aim and sight of his goal from the start are the special prerogatives of Mr. Brangwyn. We can think of no other whose work gives to the onlooker so perfect a sense of security. Our expectations are never cheated. Each shadow-shape, each mark of the pencil or chalk has a distinct purpose, defines some essential, and is fraught with meaning. Mr. Brangwyn can be trusted to extract the utmost limit of the picturesque that any motive can yield. Take the simplest of his subjects here, *A Street in Albi*, a dark and sinister corner over which two black chimneys tower into an evil green sky, low toned but luminous, and note what shuddering drama the lamp-light plays with the shadows below.

Several of his themes are bridges—famous bridges like those of *Alcantara*, *Sospel*, *Albi* and the *Ponte di Sedrina*, *Valle Brembilla*: all these are grandly designed. None knows better how to make use of the swelling and diminishing curve of the arch. *Durham*, with its gaunt buildings, has a rare spaciousness. And the *Cathedral, Poitiers*, tall and austere, seen in acute perspective, buttressed by a line of roofs, with a group of carts and figures, is an impressive symphony in purple and gold. By permission, we are enabled to give a reproduction of *The Rialto, Venice*.

At this gallery will be shown a series of recent water-colours by Mr. P. Wilson Steer, O.M., throughout the month of June.

ROWLANDSON'S DRAWINGS

MR. FRANK T. SABIN has inaugurated his new Galleries joyously at 154, New Bond Street, W., with an exhibition of more than a hundred and twenty drawings in water-colour by the high-spirited and captivating Thomas Rowlandson. He remains to this day the ideal pictorial reporter of his age, with the indefatigable persistence of a present-day news photo-

grapher. But he is much more than this. A truly great artist with a style unlike any other, expressive in the highest degree even when at its most summary, Rowlandson is a Pied Piper of the brush who never fails to draw delighted crowds after his merry pencillings. Few men have had such vital qualities in their drawings. None, save Breughel before him, ever looked upon crowds of his fellow men with the same sympathy and understanding. Here are records of his journeys up and down the country, in the Isle of Wight and on the continent, with his boon companion, Jack Bannister, the actor: revellings in town and at seaports, besides ethereal landscapes, and idyllic scenes in Devon and Cornwall. Rowlandson "fans" will meet many old friends again at Bond Street, and make several new ones. Not the least of Rowlandson's gifts was his remarkable appreciation of feminine beauty and his alluring method of expressing it, as may be seen in the fascinating drawing, *The Syrens*, which we reproduce here. A word must be said for the admirable planning by Mr. Marlow, A.R.I.B.A., of Mr. Sabin's new galleries, and the excellence of the "Whiteway" lighting.

THE LEICESTER GALLERY

FOLLOWING an exceedingly interesting exhibition of bright and breezy paintings in oil and water-colour by Paul Maze—pictures full of light and movement—Messrs. Brown & Phillips will be showing at the Leicester Galleries, this month, a new series of paintings by William Nicholson, of which the most notable is an intimate portrait group of Mr. and Mrs. Winston Churchill, seen in a room at Chartwell. There will also be pictures by M. Paul Poiret, of dress fame; a selection of important drawings by French artists from Fragonard to Picasso, and following these, a series of recent drawings and water-colours by Dame Laura Knight, A.R.A.

PIERO SANSALVADORE

AN artist who paints entirely with brushes is indeed a *rara avis*. Sansalvatore gave them up three years ago in favour of the palette knife, not because he had any special predilection for knife-painting, but because falling under the spell of London, he wished to find some handy and convenient method of painting small works in the bustle of the crowded streets untrammelled by the elaborate paraphernalia of canvas and brushes, the cleaning and changing of which were a constant annoyance, and disturbing to the continuity of emotion. He found that steel keeps clean, being resistant to oil-paint, and that by its help he could obtain an increased vibration and purity of colours. He paints on panels of wood, without medium of any kind, and applies his pigment with specially fashioned knives of different shapes. His recent exhibition, *London seen by an Italian*, at Messrs. James Cornell & Sons, 47, Old Bond Street, has proved him to be a master of enchanting harmonies.

THE LEGER GALLERY 13, OLD BOND STREET

FROM May 31st to June 9th, Messrs. Leger & Son will be showing Mr. A. Egerton Cooper's sketches and studies for his Royal Academy picture, *Derby Day, Seventy-seven Years after*

Frith, here illustrated, together with other recent paintings, and following these, an exhibition of water-colours and drawings by Edward Ardizzone.

AT THE LEFÈVRE GALLERIES, S.W.1

FRENCH classics of the nineteenth century will make their reappearance in an important exhibition to be held at the Galleries of Messrs. Alex. Reid and Lefèvre, Ltd., 1a, King Street, St. James's, during June. Prominent masters, in their day regarded as revolutionaries, if not outcasts, who have remained the most memorable figures in the century's art, will be represented. These range from Delacroix to Toulouse de Lautrec and Van Gogh. No fewer than thirteen works by Cézanne and nine by Renoir will be included.

MESSRS. KNOEDLER & CO., OLD BOND ST.

AN important exhibition of works by modern Hungarian painters will be opened at Messrs. Knoedler's on June 12th, under the auspices of the Hungarian Government. The strongly national temperament of this mid-European race will be much in evidence in the work of such well-known exponents as Aba Novák, Gyula Batthyány, Ivanyi Grünwald, Kontuly, G. P. Molnár, and I. Fzönyi.

CHINESE HARDSTONE CARVINGS ON VIEW

THE formation of a collection of jade carvings is a fascinating pursuit. From its intrinsic beauty, long history and the skill and ingenuity shown by the Chinese carvers, it is capable of gratifying the most fastidious of tastes. Even in prehistoric times jade was in request as a material for tools and weapons. Later it partook of a semi-sacred character in such objects as burial pieces, which ennobled the carver, the donor, and those to whom they were dedicated. Many of these articles are of mystic or religious significance. The goddess *Kwan Yin* is one of the most favoured subjects of the Chinese carver. A single example, with characteristic head-



WHITE JADE VASE CARVED WITH HO HO BIRDS : THIRTEEN INCHES HIGH

dress and draperies, might well be the collector's starting-point. Specimens may be found in jades of emerald, apple-green, pure white, mauve, black, yellow and brown, and naturally variegated tints. Would not the formation of a collection of *Kwan Yins* in different coloured jades be a tempting task for any enthusiast? Other desirable objects are *Koras* (incense burners) of various shapes, plain or carved, *joo-ees*, libation cups, bowls, poison cups, vases, wine ewers and screens, besides articles connected with Chinese religious ceremonies and rituals.

The Chinese carver is quick to observe and follow up the dictates of an accidental marking or freak of graining: sometimes a fissure found in the stone gives him a clue to the most graceful and fanciful composition. This is a special faculty of the Chinese artist. He exercises his own ingenuity in letting Nature do part of the work.

Jade is a compact rock, composed of interlaced fibres of jadeite (a soda-alumina pyroxene), and sometimes of nephrite. It is of exceptional hardness (reaching to from 6½ to 7 points in the scale), and is found in Eastern Turkestan and in Upper Burma in the bed of the river Uru, where it is mined and thence carried on mule-back to China. The oldest known quarries worked by the Chinese were those of the Kaskem Valley near Yarkand, long since abandoned.

At Messrs. Charles Nott, Ltd.'s, premises, 38, Bury Street, S.W.1, may be seen rare and wonderful examples of jade carving of many colours in their third annual exhibition of Chinese hardstone works of art. We have selected for illustration two pieces of exceptional quality. The first, and most important, is a screen of translucent emerald green jade carved with a mountain landscape and with deities on the reverse; and the second, an extremely fine white jade vase and cover, surmounted by *Ho Ho* birds, the body decorated with flowers in full relief. Both are of the *Ch'ien Lung* period. Another very fine piece, a group in the form of a vase of green jade, comes from the Viscountess Cowdray collection. Besides the jade specimens are crystal figure of remarkable size, fine objects in lapis-lazuli, and carved coral branches of great beauty and ingenuity of design.



SCREEN OF TRANSLUCENT EMERALD GREEN JADE OF FINEST QUALITY : CARVED ON BOTH SIDES

NEW BOOK REVIEWS

ENJOYING PICTURES: MEDITATIONS IN THE NATIONAL GALLERY AND ELSEWHERE

By Clive Bell

(London: Chatto & Windus, 1934. Large 8vo,
pp. x + 105 + illus. 32. Cloth 7/6)

CLIVE BELL's enjoyment is so obvious that it communicates itself to his readers. It is a particular species of enjoyment. The natural reaction to beauty of an æsthetic; the sensual enjoyment of a hedonist, who cares more for emotional stimulus than for connoisseurship, although the latter has its place along with scholarship in the greedy pleasure which fine painting provides, the more so if it at the same time adumbrates a human consequence. In fact, it is a greedy enjoyment which is *gourmandise* more gallantly than it is *gourmetise*. It seizes pleasure in the contemplation of the pictured *Le Déjeuner sur l'Herbe* and in the well-fitted luncheon box; it secures the æsthetic thrill which is the necessary approach to the æsthetic mood from both sources. Time was when "significant form" sufficed as a slogan; time is when the "æsthetic thrill" is conjured up by "the pleasures depending on professional education and general culture, the pleasures of memory, of correlation, comparison and recognition." Everything now, it seems, lends conviction to a pretty taste in that which is best in painting. The slogan is not so bad; nowadays we demand a thrill, and if it is an æsthetic one, well, that makes for virtue. So this ringing of joyous bells goes on as pleasingly as the babbling brook, and carries its entertainment and attraction with it however it runs. It is a lively current, in which he who reads may run with its author without qualm, for he may well know that what he is enjoying is not only pleasant but right. The author's hope that he can make clear what he has in his own mind will afford interest to others is realised, for he has a mind which is interested immensely in what comes into it, to no less an extent than what comes out of it. Art and love and thought are the three things Clive Bell thinks of importance in life, and that those who take art seriously can command an escape from life, and so no wonder he takes art seriously. His seriousness, however, is not too grave to qualify his powers of entertainment, and he hardly allows the prestige of Raffael to obscure his trifling with an imaginary Colonel who, he assumes, is impervious to the æsthetic thrill. There are other trifling ideas which enliven the basic seriousness of the author's appreciation extended to Lorenzo Monaco, Degas, Manet, Mantegna and Zaganelli; the ecstasy which he experiences before Raffael at the Vatican, but so cleverly incorporated into the babbling text that they cannot but be welcomed. However lively the author, he is never flippant, and so nothing is subjected to outrage in this bland asseveration of the virtues of great pictures. Clive Bell succeeds where others have failed in making clearer the basis of the happiness which the lover of great painting feels, and its relation to the

happiness of requited love; the satisfaction of the understanding of the meaning of life. This is not accomplished by precept, nor even by analysis, but by feeling; by the promulgation of emotion; by the elucidation of the æsthetic thrill with which this happy and entertaining volume is concerned.—W.K.

ANCIENT ARCHITECTURE: PREHISTORIC EGYPTIAN, WESTERN ASIAN, GREEK AND ROMAN

A Commentary in Verse written and devised by
Chester H. Jones, M.A., F.S.A.

With Illustrations and Decorations by the Author
(London: B. T. Batsford, 1933, large demy 8vo, xvi + 208 pages,
cloth, 15/-)

A PORTRAIT of the author forms a frontispiece to this extraordinary book: a keen, eager, inquiring, intellectual, demonstrative countenance. Three friends, including Sir Edwin Lutyens, contribute appreciations of this vivid and vital young man who succumbed to a deadly disease at the age of twenty-seven. It is pathetic that one all so young and hopeful, so competent in observation and knowledge, should die at the beginning of a career which must surely have been exceptional, had it been realised. In Chester Jones there was an eager nascent personality, and a constructive temperament reacting to a strong stimulus—in his case, architecture. There have been examples of such reactions in other spheres before—Shelley in poetry, Parkes Bonington in painting—and the pathos of the extinction of such vital personalities is extreme. It is strange that the need to express himself, and in so curious a fashion, should have come to this young avid student of architecture. It was his only love, but it was a deathly rival, disease, that drove him to expression—in words, and in drawings.

" . . . That deep discerning of bearded antiquaries bent with learning, who cloak their understanding in disguise of wordy prose, . . . " was his, but theirs not his medium of expression, which was verse. It is never of a high character: never poetry, but it is remarkably descriptive and sometimes entertaining. It is a narrative of man's supreme efforts in construction of buildings, now largely modified into the passion for the construction of machines. Necessarily, it derives from the previous works in prose of the historians and archaeologists, but Chester Jones was a most understanding student of architectural history, and a fine observer of architectural remains. His drawings are not such as architects usually make; they are rather in the romantic vein, executed in the spirit of the modern woodcut. In point of fact, this book is intended for the general, but there is no particular architect of parts and interests who will fail to be interested in it. For the general, however, the young author transcribed his notes, and as a result there is a most useful assemblage of generalisations of history and chronology, and a glossary. In addition to the general illustrations, a striking feature of this handsomely



CHINESE WALLPAPER IN COUTTS' BANK : INSPECTORS
TESTING, SORTING AND STORING RICE, AND A PICNIC
PARTY, TRAVELLERS AND A PRIEST IN THE FOREGROUND



designed and printed volume is the series of beautifully drawn maps by the author. This book is a new curiosity of literature, as well as a curiosity in book making.—K.P.

A HISTORY OF SPANISH PAINTING

By Chandler Rathfon Post

Vol. V.—The Hispano-Flemish Style in Andalusia :
Illustrated

(Cambridge, Massachusetts, Harvard University Press, 1934.

Large 8vo, pp. xvi + 246. Cloth Gilt, 31/6)

(London : Oxford University Press, Amen House,
Warwick Square)

THE United States publishers are now contesting those of Germany, France and Italy in the publication of exhaustive histories of the arts. There is a difference in the aim, however. The European presses have largely confined their efforts to their own national art, in this respect, the American to those of certain European schools. Of these latter, there is no finer example than this *History of Spanish Painting*. It is on a large and generous scale, and in the hands of Professor Rathfon Post it may be confidently assumed that it presents not only original research into its subject, but the most recent results set forth in the latest publications in several languages. Dr. Post is a signal example of the intense enthusiasm which possesses the American student of the arts. With Dr. George Henry Chase, professor of Archaeology at Harvard, he is the author of *A History of Sculpture*. He is himself Professor of Greek and Director of the Fine Arts at the same University, and has written a two-volume *History of European and American Sculpture*. His *Mediæval Spanish Allegory* prepares the way for the immense labours entailed in his present history of Spanish painting. No great art has been more assiduously or more enthusiastically pursued into all its beauty, meaning and significance. He takes the widest and deepest views of his present subject, as may be judged from the scale on which his history is conceived. The present volume is particularly devoted to "The Hispano-Flemish style in Andalusia," and succeeds the four earlier volumes which were largely concerned with the Spanish Primitives and general early sources and influences. Yet it brings the narrative down the ages only as far as the fifteenth century, and confines it largely to one province of the country. His knowledge is vast, attained by persistent research in most of the chief localities in which evidences exist, and by the pursuit of erudition obtainable from the printed researches and critical dissertations of other writers in diverse languages. The character of this secondary feature may be judged from the fact that the bibliography for this fifth volume alone extends to three pages, and most of the entries are of contemporary elucidation. Indeed, what is written of the subject is very largely due to present-day researches, scattered in different periodicals and bulletins, by such specialists as Dr. August L. Mayer and M. L. Dimier. Dr. Post's equipment is practically complete, and promises well for the several volumes on the great painters of Spain which must necessarily follow in order to complete this ambitious undertaking. The present volume in its first hundred pages deals, for the most part, with the schools of Seville, which has a notable history even apart from its celebrated Painters' Guild, illuminating the second half of the fifteenth

century, and the astonishing uprising of the Cordovan school. In these the chief painters were the half-dozen bearing the name of Sánchez in Seville, and the Master Alfonso in Cordova. The middle hundred pages are devoted to Bartolomé Bermejo, of Cordovan extraction. The chapters on Bermejo constitute a complete biography and criticism in themselves. No important separate work has otherwise appeared. That this artist was worthy of extended treatment cannot be disputed, even though the opinion is merely based on the illustrations here given. It is claimed that these include all Bermejo's known works. The panels in the Prado are sufficient indication of the suave decorative naturalistic character of the artist's style, and what could be more delicate than the hands of Saint Jerome of the Pietà in Barcelona Cathedral? Very few, even of the Italian painters, have evinced more pleasure in painting the patterns and textures of the printed textiles and embroideries of these pictures. Of Bermejo's realism, mostly of a religious character, with their nude figures, there is ample evidence in *Hell*, and *Paradise*, at Barcelona. Of the Flemish influence nearly all the paintings illustrated bear witness, but Bermejo imparted a feeling of his own which gives him a special place in European art. In an Appendix comprising one-third of the book, appear additions of the greatest value to the pre-published volumes one to four, and many of these also are illustrated.—J.M.E.

LES JARDINS DE LA GRANJA ET LEURS SCULPTURES DÉCORATIVES

Par Jeanne Digard

(Paris : Librairie Ernest Leroux. 1934. Large 8vo,
pp. xii + 344 + plates xxx + plans 3)

THE great domains with their palaces of the Kings of France, including Versailles, are rivalled by the summer palace of the Kings of Spain, La Granja—The Grange—three thousand feet above sea level on the western side of the Sierra de Guadarrama, seven miles south-east of Segovia, with a background of wooded peaks rising to nearly eight thousand feet : an ideal location for a great architectural scheme of palace and garden. In the middle of the fifteenth century King Henry IV. built a hunting lodge at the village of San Ildefonso and a chapel, the latter being presented later by Ferdinand and Isabella to the monks of Parral. Then Philip V. conceived the idea of creating a majestic pleasance which should rival Versailles, and by 1724 he had achieved his ambition. About five years this was a-building, and chief among all its many treasures of art was a magnificent collection of sculpture. Pride and ambition were the leading motives in a fine rivalry, which, aided by cheap labour, fairly plentiful funds, and a body of available fine artists, resulted in the creation of such monuments as Versailles in France, as Sans Souci in Germany, Frascati in Italy, Drottningholm in Sweden, and others. This was all to the good for the arts. La Granja offered a magnificent opportunity, especially to the art of sculpture and particularly to the art of fountain-making. A lake above the level of the park offered a copious and unending supply of water, obviating the necessity of pumping and conducting machinery. The result was the most extensive fountain system of the world, and in many ways the most beautiful. A sloping parterre of many steps provided a cascade of gently flowing water ; in front of

the palace was the fountain of the Three Graces; pools and basins included great groups of statuary of Amphitrite, Andromeda, Latona, Apollo, Neptune, and of The Fan, all imposing and pleasing, peopling the scene with inanimate yet living figures. The ensemble of the vista and the general lay-out of the garden beds were very delightful and dignified. Over the running waters, here and there were bridges, their parapets adorned with sculptural groups. At the meeting of the Eight Alleys were further groups with appropriate architectural settings. In all there were twenty-six fine fountains, all crowded with plastic work, while scattered over the park and at the chateau were lesser groups, statues and great decorative vases. From the fountains spouted jets of water, some of them over a hundred feet high, which completed a great, extended and elaborate design of extraordinary consistency. The greater part of the sculptures were removed in 1836 to the Prado Museum at Madrid, and their places at La Granja occupied by plaster casts. They were not made by great artists, but are work of a highly accomplished character. There were seven sculptors of importance—René Carlier, René Frémin, Jean Thierry, Jacques Bousseau, Pierre Pitué, and the two brothers, Antoine and Hubert Dumandré, and they were helped in their extensive work by a number of others, as well as by bronze casters and carvers. A formidable array, besides which were the crowds of architects and their assistants, the builders, and the garden makers. Dr. Jeanne Digard divides her remarkably efficient book into three parts, the first of which deals with the domain of the chateau, the second with the sculptures, and the third with the sculptors.—K.P.

NEW YORK STATE FURNITURE

(Metropolitan Museum of Art, New York. \$1.00)

THIS catalogue of the recent loan exhibition of New York State furniture, with an interesting foreword contributed by Mr. Joseph Downs and Miss Ruth Ralston, should prove of no small value to collectors of Colonial and Early Republican furniture. Considerable time and effort must have been devoted both by the organisers of the exhibition and the compilers of the catalogue to ascribe definitely certain features as the work of New York cabinet-makers, and to discovering examples made by these craftsmen. But that these efforts were successful is vouched for by the fact that the compilers are able to state that many small details, which have been observed repeatedly, allow the determining of these as characteristic of New York furniture. They tell us, for example, that "on the claw and ball foot, the claw grasps the ball firmly, the joints or knuckles standing out . . . giving in profile almost a right-angle line." Also that the "back legs of Queen Anne and Chippendale chairs vary in type, the square chamfered support appearing as often as a rounded member . . .," and that the side rails of chairs are rarely mortised through to the back, as is the case with Philadelphia seating furniture. The exhibition included signed pieces by no less than eighteen cabinet-makers who were working in New York State at various times from 1756 to 1864; the various examples by these and other craftsmen being assembled under the several groups to which each belongs. Thus the quite early are those showing a predominant Dutch influence, these, of course, being followed by the William and Mary style; the Queen Anne; Chippendale; the English late Georgian, Hepplewhite and Sheraton;

and, lastly, the not-too-respected Victorian. The catalogue also contains descriptions of other household furnishings which were contemporary with the cabinet-work, some of which were made by native American craftsmen. The illustrations are of that excellence that one could have wished they had been more numerous; but perhaps the Metropolitan Museum may yet be able to give us a more comprehensive book on this interesting, though, so far, little noticed section of American crafts.—H.M.



KAS, DUTCH STYLE, WITH PAINTED DECORATION, C. 1700
FROM THE NEW YORK STATE FURNITURE CATALOGUE

JACQUES SARRAZIN: SON ŒUVRE—SON INFLUENCE

Par Marthe Digard

(Paris: Librairie Ernest Leroux. 1934. Large 8vo,
pp. viii + 322 + plates 21)

THERE is some haziness in the English books of reference as to Jacques Sarrazin. He is described as a painter, and his birth date is variously given as 1588 and 1592. It may now be assumed that the former is correct. A statue is erected to him at Noyon, his birthplace, and now, at long last, a study of his life and works appears by Dr. Marthe Digard. Such a study has long been called for, inasmuch as Sarrazin is one of the most important of the forerunners of baroque sculpture in France. His last considerable work was the tomb of Henri II. de Bourbon in the chapel of Saint Ignace in the Jesuit church of the Faubourg Saint Antoine, and he died in 1660. Even in France he has been written about but sparingly, but Dr. Marthe Digard's monograph makes ample amends for the long neglect. It is fully documented, and sources in manuscript and in print, as well as printed documents, have been fully explored. There is no prime source of information, but the five pages of

bibliography indicate that some attention has been devoted to the artist and his works from time to time during the three hundred years which have elapsed since those of his activity. He was a pupil of Nicolas Guillin, the Flemish sculptor, and from 1610 to 1628 was in Rome—a significant fact in relation to his style. He was employed by Cardinal Aldobrandini in the decoration of the Frascati palace and grounds, and became friendly with Domenichino, helping him with the decoration of the high altar of St. Andrea della Valle. Another friend was Simon Vouet, the painter, whose niece he married on his return to Paris. Before leaving Italy he sojourned in Florence, absorbed by the works of Michelangelo and John of Bologna, and to the latter his own subsequent work owes a great deal. The rest of his life was spent in Paris, where his best-known work was done. The great caryatids of the attic storey of the Louvre, and the portal and dome of the western façade of the inner court, show Michelangelo's influence thoroughly marked. These were commissioned by the Secretary of State, François Sublet de Noyers, and for the Queen, Sarrazin executed various important works. He occupied many progressively high positions in the life of Paris, and was instrumental in promoting the French Academy. Architectural works occupied Sarrazin's energies throughout his career. In addition to his work for the Louvre, there was that for the Château de Wicville including the striking gateway. Another gateway was done for the tomb of Henri de Bourbon at Valléry, and the tomb of the same monarch at Chantilly is one of the artist's finest efforts. Funerary art was much practised, and the sculptor did most of his best statuary and decoration for this purpose. The *Weeping Child* for the Henri de Bourbon tomb is the most attractive figure Sarrazin ever made, naturalistic to a greater degree than most. Isolated figures in the full round are plentiful, groups less so—a most attractive group is the *Children and Goat*, with its pedestal of bunches of grapes. Reliefs are not uncommon, many of them being parts of civil architectural structures, but quite a number consist of crucifixes. He was one of the most prolific artists of that teeming period. His portrait by J. F. Le Maire, engraved by Edelinck, embellishes the book. Dr. Marthe Digard has written a thoroughly interesting and exhaustive biography and commentary of one of the chief figures of the art of France in the seventeenth century.—K.P.

COSTUME :

London Museum Catalogues, No. 5

(Paper, 2/- net ; Bound, 2/6. Lancaster House,
St. James's, S.W.1)

IN 1911, the London Museum, then newly opened, came into possession of the extensive private collection of historic costumes brought together by the late J. Seymour Lucas, R.A. By gifts and loans, notably from Their Majesties the King and Queen, this collection has grown into one of considerable importance, forming a fairly complete survey of fashions current in England from 1700 down to 1914. Few authentic examples of garments of an earlier date exist anywhere, but among the outstanding items at the London Museum are the blue silk vest worn by Charles I. on the day of his execution, which passed into the hands of Dr. Hobbs, the physician who attended him on that occasion, and a linen nightgown traditionally said to have been worn by Princess, afterwards Queen, Elizabeth at Rycote

in 1554. These, and a few others, have a particular interest from their personal associations ; but from the point of view of the student of costume, the important thing is that the evolution of fashion may be studied in chronological sequence within the dates specified. Apparently it is not the custom nowadays to hoard the fashions of our youth, and the Museum is short of specimens of more recent date. It is hoped that these omissions may soon be rectified. Indeed, gifts of typical costumes of that period would be welcomed. At the Museum a selection is made for exhibition, and these are frequently changed ; the remainder, however, are always available for inspection on application. The very interesting and useful catalogue which has just been issued from the Museum includes a short history of fashion from 1600 to the present day. It is mainly the work of Miss Thalassa Cruso, an assistant in the Museum, and is prefaced by some pertinent remarks by the Keeper, Mr. R. G. M. Wheeler.—H.G.F.



MAN'S EMBROIDERED COAT, CIRCA 1770 : BACK VIEW
ILLUSTRATION FROM LONDON MUSEUM CATALOGUE

THE CONNOISSEUR IN AMERICA

By HELEN COMSTOCK

THE SECOND CHICAGO EXHIBITION

IN continuation of the "Century of Progress" Exhibition of paintings, recently held at the Art Exhibition of Chicago to demonstrate the richness of purely American collections, an extensive new series gathered from both European and American sources has been placed on view since June 1st. The object of the promoters, Mr. Robert Harshe and Mr. Daniel Catton Rich, is two-fold. Firstly, to present American painting in its chronological aspect as completely as possible, and to this section the entire eastern wing of the Institute is devoted; secondly, to show as many works as could be obtained by typical but lesser known masters of some six centuries of European painting.

There are beyond these, rare works by painters of the highest repute; for example, the *Scene from the Life of Pope Sergius* by Rogier van der Weyden, from Mr. J. M. Schiff, of New York, which alone would be worth a pilgrimage. In the work of Antonella da Messina (the *Portrait of a Man* from the J. G. Johnson collection), Benozzo Gozzoli (Mr. Edsel Ford's *Madonna and Child*), Jean Bourdichon (the double portrait from the Schiff collection), and Conrad Bauer, who is seen in the *Portrait of a Woman* from Messrs. Knoedler and Company, we have artists whose worth is not only measured by their rarity. From many points of view they are unusual.

In some instances, works of unique import-

ance have been secured, such as, Holbein's famous portrait of George Gisze from the Kaiser Friedrich Museum, the Dürer *Self Portrait* from the Alte Pinakothek in Munich, and also some of the paintings formerly in the Hermitage, which have recently arrived in the United States; among which are Rembrandt's *Joseph and Potiphar's Wife* lent by Knoedler, and Ter Borch's *Music Lesson* with Watteau's *Le Mezzetin*, both from Wildenstein. For modern art, Moscow is as well known as Leningrad is for earlier periods. Two paintings from Moscow's Museum of Western Art have recently been purchased by an American collector, who has lent them, anonymously, to the exhibition, the

subjects being Cézanne's *Madame Cézanne in the Conservatory* and Van Gogh's *Café de Nuit*.

This record of early American art begins with Blackburn, Copley, Wollaston, Stuart, West and Neagle. The portrait of Lady Frances Wentworth, the wife of the last Royal Governor of New Hampshire (from the New York public Library), was painted by Copley in 1765; it belongs to his earlier, but quite successful, period when he hesitated to give up the three hundred guineas a year, which the patronage of the provincial metropolis of Boston assured him, in exchange for the uncertainties of a career in London. Wollaston's portrait of Margaret Marston, afterwards Mrs. Philip Philipse, which has been sent by the Museum of the City of New York, represents an English artist who was active in America from about 1751 until 1769, and is



MRS. PHILIP PHILIPSE (MARGARET MARSTON) : BY JOHN WOLLASTON
COURTESY OF FRICK ART REFERENCE LIBRARY



MRS. AUSTIN OF KILSPINDIE : BY SIR HENRY RAE BURN LOANED TO THE CHICAGO EXHIBITION OF PAINTINGS BY M. KNOEDLER & CO., NEW YORK CITY

identified especially with Maryland, the South, and Philadelphia. The name Philipse was then prominent in New York, and brings to mind other New York subjects by Wollaston, such as the pair of the New York royalist, Cadwalader Colden, and his wife, now in the Metropolitan Museum.

Joseph Blackburn's portrait of the young sisters, Mary and Elizabeth Royall, in their formal satin gowns, with their pet spaniel, was painted toward the middle of the century; it comes from the Boston Museum of Fine Arts. Stuart's portrait of Miss Anne Izard is contributed by Mr. W. A. Harriman, of New York, and Samuel F. B. Morse is well represented by his *Mrs. David C. de Forest*, loaned by the Gallery of Fine Arts at Yale, which also possesses his portrait of Mr. David de Forest. It is a matter of regret that the gifted Morse allowed himself to give up his painting because of his chagrin at not being included among the decorators of the new Capitol building in Washington, and because of his work on the telegraph. As the portrait painter of the early Federal period, he equalled the record which Stuart gave of the close of the eighteenth century, and Copley of its third quarter.

An entire gallery is devoted to a group consisting of Eastman Johnson, Albert Ryder, Frank Duveneck, Thomas Eakins (with

the Agnew Clinic from the University of Pennsylvania), Winslow Homer, John Singer Sargent, J. Alden Weir and John Twachtman, as the leading figures of the last century. The centenary of Whistler's birth is commemorated in a separate gallery, and another section is formed by the American impressionists, among whom are Mary Cassatt, Maurice Prendergast, Arthur B. Davies, Robert Henri and Childe Hassam. Three prominent artists who have for some time enjoyed popular favour—George Bellows, W. J. Glackens and George Luks—are shown together, and there is an extensive showing of other present-day artists which is obviously fair in including painters of all predilections.

In addition to the paintings in the primitive sections already mentioned, there is the *Man with a Red Doublet* by Petrus Christus, from the collection of Mr. Allan C. Balch, of Los Angeles; a *Pietà* by Rogier van der Weyden, belonging to Mr. Henry Schniewind, of New York; and a *Madonna* by the Master of St. Ursula, from Edouard Jonas. The *Portrait of a Woman* by Antonio Moro, fine in its bold draughtsmanship, belongs to Mrs. J. Horace Harding, of New York; her Gainsborough, *Miss Juliet Mott*, is also in the exhibition. The finest Gainsborough shown here is undoubtedly the full-length portrait of the lovely Mrs. Philip Thicknesse from the Emery collection at the Cincinnati Museum, one of his masterpieces, in which a porcelain-like perfection is expressed with the rarest delicacy. Far removed is this Gainsborough, in both subject and spirit, from the sturdy realism of Hogarth's portrait of the forceful and slightly portly Mrs. Butler, an excellent piece of realism, which comes from the J. G. Johnson collection in Philadelphia.

EARLY AMERICAN PAINTED FURNITURE

PAINTED decoration on American furniture has two uncommon examples, one early and one late, in the Nutting collection which is now installed at the recently opened Avery Memorial at Hartford. The first is a flower design on a tulip-wood chest of drawers introducing the thistle, a Tudor rose, a fleur-de-lys and crown which is found on a small group of pieces of this period, *circa* 1700. The second is a rare piece of American lacquer, done as late as the year 1847, and applied to a table of about 1700.

One, a chest of drawers, which was probably made in the decade 1690-1700, is a very early example of a fully evolved painted design, the flower *motifs* showing considerable grace, but the other emblems and the large tulip stem and the open flower and two buds are drawn more heavily. The flower design on the drawer fronts was one which the textile art and the potter's brush kept before the furniture decorator as a kind of design book, and he had a wide choice of forms in the scrolls, tendrils, vases of flowers which trace their way back through

to Oriental fabrics. The tulip, of northern European origin, has a humbler lineage and remains within the sphere of peasant art, a sturdy and by no means ineffective design for furniture decoration, particularly when it is carved. Both the Tudor rose and the fleur-de-lys, emblems of England's rulers, were patriotic *motifs* which were, in 1700, what the eagle and stars were to the furniture-makers of one hundred years later. They are seen on a miniature chest (No. 66 of Mr. Nutting's *Furniture of the Pilgrim Century*) and on a highboy which is illustrated by Mr. Luke Vincent Lockwood in his *Colonial Furniture*, Vol. I., page 344, where he comments on the fact that, as it is found on head-pieces of books published early in the seventeenth century, it possibly commemorates the accession of James I. On the chest of drawers, shown here, the borders of the design are white, while the flowers are in yellow, a deep red, and pink. It is interesting to note, too, that various woods are used in the construction of the carcase; the frame is of oak, the ends, lid and inside of the drawers are pine, and the fronts of the drawers tulipwood, the last named being a semi-hard wood with a close grain, offering a smooth surface for the painter's brush.

When Mr. Nutting secured the maple cross-stretcher table, with its lacquer decoration of typical *chinoiserie* (also shown), he mentions, in his book, that he was advised to remove the lacquer in order to restore the table to its original appearance. A label on the back of the drawer says that the table was made in 1700 and "gilt" in 1847. But as he remarks, "The attempt, however, to do lacquer work in America, at so late a period, is thought to be sufficiently interesting to be allowed to remain, especially as it is rather successful. We believe that the turnings are in pine. The drawer bottom is of pine. Obviously, the table was not made as a lowboy. It is much rarer than the lowboy."

A PAIR OF GEORGIAN PINE CONSOLE TABLES

CONSOLE tables with eagle supports are common enough, but any with the dolphin form of support are relatively rare. Consequently the handsome pair of pine tables of the latter type, which the new Nelson Gallery of Art in Kansas City has acquired from French & Company, are an addition of no small importance to the collection. The third edition of Chippendale's *Director* shows a candlestand with dolphins on the stem, and at least one such stand was made from the design; the same *motif* occurs also as the terminal feet for chair legs. To carve a pair of dolphins as a support for a console, such as illustrated on page 411, obviously demands considerably more skill than the carving of an eagle with spreading wings, which even an indifferent sculptor could produce effectively; because the undulating

curves of the tapering fish, the almost innumerable scales, and the grotesque heads were no small test of the craftsman's knowledge of proportion and sense of rhythmic balance. The tails are developed to acanthus leaves admirably placed in relation to the bold acanthus leaves of the frieze, and the introduction of the inverted shell strengthens both the construction and the design. These tables also have the additional interest of having retained their original red porphyry tops.

AMERICAN BLOCK PRINTED FABRICS AT COOPER UNION

WHAT is believed to be the only extant example of the work of John Hewson, "calico printer" of Philadelphia, is



MRS. PHILIP THICKNESSE : BY THOMAS GAINSBOROUGH : LOANED TO THE CHICAGO EXHIBITION OF PAINTINGS BY THE CINCINNATI ART MUSEUM



PORTRAIT OF A LADY . BY SIR ANTONIO MORO . LOANED TO
THE EXHIBITION OF PAINTINGS, AT THE CHICAGO ART
INSTITUTE, BY MRS. J. HORACE HARDING NEW YORK CITY

the bedspread which the Pennsylvania Museum sent to Cooper Union's exhibition of European and American printed fabrics and cartoons (by Huet, Pillement, Horace Vernet and others) in April. Hewson, in 1772, with the assistance of Benjamin Franklin, established the first factory for printing fabrics in America. This, too, in spite of the many obstacles placed in his way by the British Government. Consequently any surviving pieces of his printed fabrics are of unusual importance in the records of American Colonial crafts. He is known to have supplied his prints to Mrs. Washington, and there are indications of his successful activities in numerous advertisements. And that he was well known in public life of his time is evident from the fact that he was prominent in the great procession of 1788 which celebrated the ratification of the Constitution. But, unfortunately, examples of the work of this patriot and successful business man are sadly lacking. He might, perhaps, be compared with Oberkampf of Jouy. The work of this French factory is, of course, well represented in the exhibition, which includes examples from many well-known collections of textiles. Hewson's first advertisement, which appeared during 1774, in the *Pennsylvania Gazette*, says that "he engages his work shall be equal in colour, and will stand washing, as well as any imported from London or elsewhere, otherwise will require no pay." Oberkampf's *bon teint* stamped on all of his fabrics proved literally true. His dyes were fast, and became so famous for this quality that a competitor evolved this misleading trademark: *Manufacture de Vimeux et compagnie sur la rivière des Gobelins qui passe à Jouy. Bon Teint*.

EXHIBITION CELEBRATING BROOKLYN'S CENTENNIAL

BECAUSE, in 1834, Brooklyn received its charter as a city, the Brooklyn Museum has arranged an exhibition showing interiors, costumes and furnishings of a century ago. The period was one of transition, and the exhibition mingles the older accessories of table silver, Lowestoft, Spode and Staffordshire which were naturally still in use, with contemporary Sandwich glass, Brussels carpets, and also the American silverware and china, more of which were then beginning to make their appearance. The Empire style was receding,

leaving an echo of its classic spirit chiefly in an over-wrought style of window draperies; the sofa upholstered in horsehair, with straight back, curved arms and heavy, carved animal feet, was the natural descendant of the sofas of Samuel McIntire and the early work of Duncan Phyfe, but had a much less graceful form. Traces of "Strawberry Hill Gothic" have found their way across the Atlantic, and Victorian curves and black walnut are not far away. Phyfe, whose firm had become Messrs. Duncan Phyfe & Son, was at 192 and 194, Fulton Street during the later years of his life. Henry Belter, whose first shop was at 40½, Chatham Street, New York, in 1844, was the fashionable interpreter of the earlier Victorian style. Both, naturally, had Brooklyn patrons, and a chair from the workshop of each of these two is included in the exhibition. The dining room has a sideboard which was made for the artist, Thomas Sully, in 1831. There are numerous small domestic utensils of the period, including even a keg-shaped toddy heater, constructed on the principle of a samovar, and brought here from England by a member of the Lott family in 1820; and the completeness of the exhibition is a tribute to Mrs. Adrian van Sinderen, Mrs. Henry Davenport, Miss Pierrepont, Miss Elizabeth Lott Hagerdorn, and Mrs. Glenworth Butler, and to those many other collectors who have so generously loaned suitable objects.

THE GOVERNOR'S PALACE AT WILLIAMSBURG NEARS COMPLETION

ALTHOUGH its furnishings and extensive gardens are not yet completed, the rebuilt palace of the Royal Governors of Virginia, at Williamsburg, was opened to the public on April 23rd. Now that the Raleigh Tavern and the Old Court house are already open, the work of the first part of the reconstruction moves

towards conclusion. The palace is in the severely symmetrical Renaissance style as it was interpreted in England by Kent, Ware and Gibbs. The classical style began to supplement the Jacobean in the South as early as 1683, when the Jenkins House was built at Edisto Island, South Carolina. The governor's mansion, completed and occupied by Alexander Spotswood in 1722, influenced the architecture of the great manor houses that were being built along the York, the James, the Potomac and Rappahannock rivers, in the early part of the century.



ONE OF A PAIR OF ENGLISH EIGHTEENTH-CENTURY PINE CONSOLE TABLES
RECENTLY ACQUIRED BY THE NELSON GALLERY OF ART FROM FRENCH & CO.



AMERICAN MAPLE TABLE, CIRCA 1700, WITH LACQUER DECORATION DATING 1847 : IN THE NUTTING COLLECTION

The one which more closely resembles the style of the Governor's Palace is probably Westover, on the James river, although the segmented windows which were used in place of the uncompromising rectangular style, and the baroque door of Westover, show a later development. Shirley, on the James river, is similar, although here the hipped roof is not so high as in the case of the other two houses; yet Shirley was built at least as early as the palace, and it is claimed to date as early as 1700. Lord Dunmore was the last governor to live in the original palace, which was burned in 1781; but sufficient of the foundations and of the fragments of brick and stone remained to assist materially in the reconstruction of a faithful replica of the original.

HORSES AND HORSEMEN IN ART

THE subject of "Horses and Horsemen in Art," as represented at the Pennsylvania Museum, has elicited from Mr. A. Edward Newton a few words of description and appreciation in the March bulletin of the Museum which are more entertaining than a "professional" review. While insisting that the field is somewhat beyond the ken of a bookman and that he knows nothing of it, Mr. Newton discusses fourteen of the pictures exhibited in pertinent fashion, and introduces six anecdotic additions to the main theme in a brief page and a half—an accomplishment for art writers to note.

One picture not in the exhibition, but illustrated in the bulletin, is a caricature of the celebrated Fred Archer, of which he writes: "The headpiece of this brief notice is a reproduction of a caricature of the famous jockey Fred Archer which has recently been

acquired by the National Portrait Gallery. If a man in the streets of London had been asked, in 1885, to name the two greatest living Englishmen, he would undoubtedly have named Dr. Grace, the unequalled cricketer, and Fred Archer, who had, that year, won more races in one season than any other jockey—a record which remained unbroken until last year."

Some months ago there was mention in these notes, in discussing a "sporting event" handkerchief, of a similar instance of popularity won on the turf, of which there are doubtless many examples, all illustrating a fame as brilliant as it is brief. The case was that of the popular jockey, Samuel Purdy, who rode Eclipse when he defeated the Southern horse, Henry, at the Union Course on Long Island in 1823, in the first of the North-against-the-South races. After it was over, and while Purdy was being acclaimed by the crowd, John Randolph, of Roanoke, who naturally did not enjoy the outcome of the race, was heard to remark, "Well, gentlemen, it is a lucky thing for the country that the President of the United States is not elected by acclamation, else Mr. Purdy would be our next President beyond a doubt."

The Philadelphia exhibition has brought together horse subjects so diverse as Chinese tomb figures and the work of G. Chirico, and contains paintings as well known as the *Weston Family* by Ben Marshall, belonging to Mr. George D. Widener, the *Match between King Charles and Luckless* by the same painter, loaned by Ackermann's, and Stubbs's portrait of *Shark*, and *Training at Newmarket*. There are also a few works by the Scotch artist, Edward Troye, who came to this country.



AMERICAN CHEST OF DRAWERS (1690-1700) SHOWING AN EARLY EXAMPLE OF FLORAL DESIGN IN THE NUTTING COLLECTION

IN THE AUCTION ROOMS

AN OLD-TIME CROWDED AUDIENCE AT CHRISTIE'S

By H. J. MAYO

APPLAUDING THE BIDDERS

NOT for many a day has Christie's octagonal room been filled to overflowing; nor for probably a longer time has that same room echoed such applause as that which greeted the drop of the hammer after the clogged battles between bidders which marked more than one lot during the sale of the Leopold Hirsch treasures. This collection was dealt with at length in *THE CONNOISSEUR* for March, and while, here, it is only possible to include the more important prices realised for the furniture, porcelains and objects of art, those for the pictures will appear in the July number.

It is perhaps pertinent to mention that many prominent dealers were among the most consistent and, let it be observed, the "final" bidders for no small number of the lots. And in view of the sums represented by those "final" bids, no one need fear to prophesy that this sale marks the lifting of the clouds which have for long overcast the antique trade.

As was anticipated, the more exciting duels between bidders on the first day occurred over the various lots of Chippendale furniture, which the late Mr. Leopold Hirsch purchased when the collection of Sir Edward Dean Paul, Bart., was sold at Christie's in 1896. The several lots of furniture from the Dean Paul sale included in the present catalogue were acquired, thirty-seven years ago, by Mr. Hirsch for less than £900, and now the same pieces brought a total of nearly £5,500; the prices now paid for the individual lots being: a stool on cabriole legs terminating in kylin's head feet, £50 8s.; a bedside cupboard on C-scroll legs and stretchers, £252; an arm-chair, the arms terminating in monsters' heads, on cabriole legs, with hair paw-and-claw feet, £220 10s.; an arm-chair on cabriole legs, terminating in dolphin's head feet, £320 5s.; an arm-chair splat pierced with interlaced strapwork, arms terminating in monsters' heads, on cabriole legs, with claw-and-ball feet, £294; a pair of arm-chairs on cabriole legs, terminating in dolphin's head feet, £651; a pair of arm-chairs, vase-shaped centres to the backs, pierced and carved, £320 5s.; a set of four chairs,



MINIATURES FROM THE LEOPOLD HIRSCH COLLECTION: PORTRAIT OF A NOBLEMAN, BY NICHOLAS HILLIARD, WHICH BROUGHT £63, HENRY VII. AND ELIZABETH OF YORK, HOLBEIN SCHOOL, £39 18s.: SOLD AT CHRISTIE'S

the splats pierced and carved with riband bows and scrolls, cabriole legs terminating in scroll feet, £861; a set of six chairs, vase-shaped splats, pierced with interlaced strapping, cabriole legs terminating in hair paw feet, £609; a set of six hall chairs, vase-shaped backs with interlaced strapwork, on scroll legs and stretchers, £178 10s.; a set of six chairs on square legs and stretchers, with pierced angle brackets, £204 15s.; a pair of torchères, £493 10s.; a tripod table, with circular top, scalloped at the border, £168; a tripod table, £48 6s.; a card table, £220 10s.; and a pair of mirrors, £131 5s.

Other noteworthy

Chippendale pieces which had been acquired by the late Mr. Leopold Hirsch were: an arm-chair in the Chinese taste, carved with rectangular chain lattice, which sold for £210; a set of four arm-chairs, seats and backs stuffed and covered in needlework, £945; a set of sixteen chairs, vase-shaped splats pierced and carved scrolls and interlaced strapwork, cabriole legs, claw-and-ball feet, £861; a settee with shaped arms terminating in lions' heads, cabriole legs terminating in hair claw feet, £304 10s.; a settee, cabriole legs terminating in scroll feet, £210; a tripod table, top of green marble surrounded by a brass gallery, £367 10s.; a card table, £294; a serpentine front commode, £378; a side table, £462; a side table, £168; a grandfather clock, £56 14s.; a banner firescreen, £42; a centre table, £110 5s.; a centre table, £78 15s.; a cabinet on five straight legs, carved swags and drapery, £357. One of the several duels of the day was between two prominent dealers for the twelve William III. carved walnut chairs, for which the winner paid £1,102 10s. And though, perhaps, the later Georgian pieces did not inspire quite the same "hammer and tongs" bidding, several of the lots realised high prices: a Sheraton bracket clock brought £75 12s.; a pair of Sheraton commodes, £609; a Sheraton work table, £46 4s.; a Sheraton secretaire, £89 5s.; a Sheraton cabinet, £94 10s.; an Adam side table, £102 18s.; and a Hepplewhite bookcase, £225 15s.

On the second day, the attendance was again large and the

buyers were bidding freely: the total for the 123 lots offered amounting to £12,187 7s. Of this sum, however, £5,670 was for one lot, the famous sixteenth-century Brussels tapestry panel, *The Repose in Egypt*, woven in colour and gold threads. This tapestry was exhibited at the exhibition of Flemish and Belgian Art, held in 1927. In 1893 it sold for £2,800, when the Spitzer collection was dispersed in Paris, while nineteen years later it brought £8,190 at Christie's.

Other lots catalogued for sale on the second day comprised some porcelains, faience, enamels, bronzes, including some ancient Egyptian bronzes, and other works of art. Among the winning bids during the afternoon were: a Frankenthal group of two lovers, £29 8s.; a Dresden bird cage, £27 6s.; a Dresden tea service, £58 16s.; a Dresden snuff box, £8 8s.; a set of four Chelsea figures of the *Seasons*, £99 15s.; an Italian faience plaque, Faenza, early sixteenth century, £23 2s.; a pair of Italian faience rondels, Faenza, dated 1528, £96 12s.; a Turkish faience jug, early sixteenth century, £33 12s.; an iron chest lock, French, late fifteenth century, £54 12s.; a pax, Spanish, late sixteenth century, £147; a *verre églomisé* bowl, Italian, early sixteenth century, £262 10s.; a portable altar, £252; a *chasse*, French (Limoges), first half of the thirteenth century, £99 15s.; a Limoges enamel plaque, *School of Nardon Renicaud*, late fifteenth century, £81 18s.; a pair Limoges enamel salts by *Jean Limousin*, early seventeenth century, £378; a pair Limoges enamel plates by *Pierre Raymond*, mid sixteenth century, £115 10s.; a Limoges enamel tazza by *Jean Court*, second half of the sixteenth century—9½ in. diam., signed with initials, £29 8s.; five Limoges enamel plaques, second half of the sixteenth century—mounted as a casket, £35 14s.; a panel of stained glass, Swiss, early seventeenth century, signed, *J. Linger*, £17 17s.; a gold pendant, Spanish, seventeenth century, £42; an oak plaque, Flemish, fifteenth century, £23 2s.; an oak reredos, Flemish, sixteenth century, £30 9s.; an alabaster plaque, Flemish, early sixteenth century, £210.

Among the Italian bronzes, an ink-stand, Paduan, early sixteenth century, brought £52 10s.; an ink-stand, Paduan (*School of Andrea Riccio*), late fifteenth or early sixteenth century, £84; a statuette of a satyr, Paduan (*School of Andrea Riccio*), late fifteenth or early sixteenth century, £35 14s.; a statuette of Hercules (*School of Giovanni da Bologna*), early seventeenth century, £52 10s.; a statuette of Venus, sixteenth century, £37 16s.; a statuette of Venus, sixteenth century, £65 2s.; a group of Venus and Adonis, sixteenth century, £23 2s.; a knocker, Venetian, late sixteenth century, £15 15s.; a statuette of Mercury, signed *Bologna modello*, by *Giovanni da Bologna* (1524-1608), £787 10s.; *The Conversion of the Emperor Constantine*—an equestrian group by *Giovanni Bernini*—Florentine, seventeenth century, £178 10s. A French late seventeenth-century pair

of bronze statuettes of Venus and Apollo fetched £152 5s.; and the Egyptian bronze statue of Sekhmet, 26th dynasty, £294. Other items were: a chalcedony cameo, £110 5s.; a sardonyx cameo, £105; a set of three panels of Brussels tapestry, late seventeenth century, £609; a panel of Brussels tapestry, circa 1630, bearing the Brussels mark and monogram of the weaver, £378.

The third afternoon of the Leopold Hirsch sale lacked the thrilling moments which the audience had experienced at each of the two preceding sessions. The third section of the catalogue was devoted to the Chinese and Sèvres porcelains, French decorative objects, and few lots of French furniture, the results for the afternoon amounting to £5,836 17s., which brought the total for the three days to £32,553 11s. 6d.

Several lots among the Chinese porcelains were keenly competed for, the outstanding prices being: a cup and saucer, *Ch'ien Lung*, £23 2s.; a pair of plates, *Ch'ien Lung*, £21; a pair of plates, *Ch'ien Lung*, £43 1s.; a pair of saucer dishes, *Yung Cheng*, £28 7s.; a pair of saucer dishes, *Yung Cheng*, £267 15s.; a pair of teapots, *K'ang Hsi*, £210; a figure of Pu-tai Ho-shang, *K'ang Hsi*, £92 8s.; a group of a sage with two attendants, *K'ang Hsi*, £136 10s.; a pair of figures of *Kuan Yin*, *K'ang Hsi*, £157 10s.; a vase, *K'ang Hsi*, £75 12s.; a pair of bottles, *K'ang Hsi*, £52 10s.; a pair of cisterns, *Ch'ien Lung*, £73 10s.; a cistern, *Ch'ien Lung*, £44 2s.; a Louis XV. snuff-box, Paris, circa 1770, £189. Of the Sèvres porcelain, a pair of boat-shaped vases brought £102 18s.; a pair of jardinières, £110 5s.; a tray, £40 19s.; a dessert service, £81 18s. And among the French art objects, a pair of Louis XV. bowls and covers, £81 18s.; a Louis XV. clock, £92 8s.; a Louis XVI. clock, £73 10s.; a white marble statuette—*Hebe*

by Jacques Saly—£84; a white marble statuette of a nymph by Étienne-Maurice Falconet (1716-1791), £178 10s.; a pair of white marble statuettes, *Spring and Autumn*, signed *Clodion* (*Claude-François Michel*, dit *Clodion*, 1738-1814) £1,050.

THE PHILLIPS FRENCH SILVER

WHEN this remarkable collection of early French plate was placed on view at Christie's, it was soon evident that the French buyers intended to be among the competitors at the sale; and so it proved, for many of the finer lots fell to bidders whose names, if known in London, are better known in Paris. The total for the sale was £11,665 5s., though this figure fell short of that which had been generally anticipated. The highest bid for any one lot was £1,400 paid for a pair of silver-gilt tazze, 4 in. high and 11½ in. diam., Paris, late sixteenth century. These were purchased by the late Mr. Edmund A. Phillips from the collection of Mr. Montagu Thorold at Christie's in 1919, at which time they realised £3,400.



AN ATHANOR OR ALCHEMIST'S DIGESTING FURNACE MADE OF A THICK RED GLAZED STONEWARE: SOLD AT SOTHEBY'S FOR £100

Other outstanding prices at this sale were : a silver-gilt dessert service by *F. Fritz*, Strasbourg, 1784, £56 ; silver-gilt travelling service by *Jacob Heinrich Alberti*, Strasbourg, circa 1764, £70 ; a silver-gilt dessert service by *Johann Jacob Kirschenstein*, Strasbourg, 1754, £450 ; three spoons and forks by *Louis Nicolle*, Paris, 1687, £40 ; four forks, with trifid tops—one by *François Roberday*, Paris, 1680 ; one Paris, 1686, probably by *Pierre Dointre* ; one by *Louis Nicolle*, Paris, 1688 ; one Riom, circa 1690, m.m. C.P., £35 ; six Gothic spoons, with slip tops, circa 1350, m.m. O.R.A., £110 ; five Gothic spoons, with slip tops, similar, probably Orleans, circa 1350, £66 ; a beaker, Paris, 1785, m.m. P.C., £38 ; a beaker by *Jacques Debrie*, Paris, 1779, £29 ; a beaker by *Jean Louis-Dieudonné Outrebon*, Paris, 1772, £24 ; a beaker, Paris, 1725, £22 ; a pair of beakers by *Antoine Filassier*, Paris, 1712, £80 ; a set of four candlesticks by *Marc-Antoine-Noël Leroy*, Paris, 1779, £75 ; a pair of candelabra by *François Riel*, Paris, 1771, £515 ; a set of four candlesticks by *Alexis Loir*, Paris, 1740, £90 ; a pair of candlesticks by *Pierre Soulaire*, Paris, 1722, £190 ; a pair of candlesticks, Paris, 1717, £48 ; a pair of silver-gilt two-handled jardinières by *Robert-Joseph Auguste*, Paris, 1782, £560 ; a ewer and basin by *Joséph Théodore Van Cauwenbergh*, Paris, 1781, £102 ; a compote dish, cover and stand by *Jacques-Charles Chambert*, Paris, 1776, £54 ; a pair of frames for oil and vinegar by *Robert-Joseph Auguste*, Paris, 1775, £48 ; a soup tureen, cover and liner by *Louis-Joseph Lenhendrick*, Paris, 1772, £230 ; a pair of mustard pots and stands (the mustard pots, Caen, 1767, m.m. D.D. ; the stands, by *Eloi Guerin*, Paris, 1756), £365 ; a silver-gilt écuelle cover and stand by *Johann Fridrich Bittner*, Strasbourg, 1754, £155 ; an oval toilet box by *François Joubert*, 1749, £56 ; a pair of silver-gilt toilet boxes by *Jean Fauche*, Paris, 1745, £760 ; a set of four silver-gilt fruit dishes by *Jean-Marie Jan de Villeclerc*, Paris, 1743, £750 ; ewer and basin, by *Jean Fauche*, Paris, 1740, £110 ; a ewer by *Louis Cordier*, Paris, 1729, £90 ; a pair of silver-gilt casters by *Nicolas Besnier*, Paris, 1728, £430 ; a crystal jar with gold-mounted cover by *Jean Gaillard*, Paris, 1726, £880 ; a teapot, St. Omer, circa 1720, m.m. I.A.C., £70 ; a pair of octagonal trencher salt cellars, Paris, 1720, probably by *Antoine Bignant*, £90 ; a set of eight trencher salt cellars, Paris, 1719 and 1720, probably by *Noël Leonard*, £175 ; an octagonal spice box by *Marcoult Langlois*, Paris, 1719, £105 ; an écuelle and cover by *Jean-Baptiste Mercier*, Paris (the bowl 1714, the cover 1715), £95 ; a parcel-gilt chalice and paten, circa 1550, £135 ; a pair of silver-mounted blue and white porcelain ewers, *K'ang Hsi*, the mounts Paris, circa 1715, £50.

SILVER

SINCE our previous issue, a large quantity of English silver also has passed "beneath the shadow of the rostrum" ; and, as remarked in these notes, with the now steadily increasing demand, the number of finer early examples, entered for sale, has been perceptibly larger. This fact was evident at a sale held at Sotheby's, when 154 lots brought a total of £4,537 14s. 5d. It was at this sale that the pair of two-prong forks, hall-marked London, 1697, realised 1,150s. per ounce—one of these forks was illustrated in *THE CONNOISSEUR* for May. There were several other rare examples included in this catalogue, for which some unusually high prices were paid : a plain cylindrical caster, m.m. W.C. crowned, 1672 (5 oz. 9 dwt.), brought 740s. ; an octagonal dredger by *Glover Johnson*, 1713 (2 oz. 9 dwt.), 700s. ; a cylindrical dredger, 1729 (2 oz. 4 dwt.), 310s. ; a porringer, m.m. T.H. between an anchor, 1669 (8 oz. 3 dwt.), 165s. ; a salver, 16½ in. diam., 1739 (71 oz. 10 dwt.), 31s. ; a strawberry dish by *Thomas*



TWO TEA CADDIES BY PAUL CRESPIN, 1724, AND AN OCTAGONAL SUGAR BOWL BY JOHN CHAPMAN, 1733 THIS SET REALISED £170 AT SOTHEBY'S

Folkingham, circa 1715-20 (11 oz. 6 dwt.), 30s. ; a taperstick, 1722 (3 oz. 6 dwt.) 62s. ; a plain mug by *Simon Pantin*, 1720 (5 oz. 12 dwt.), 31s. ; a small mug, 1721 (2 oz. 10 dwt.), 56s. ; six three-prong forks by *Paul Hanet*, 1726 (12 oz. 7 dwt.), 43s. ; a cupping bowl, 1706 (4 oz. 1 dwt.), 130s. ; a set of two tea caddies and a sugar bowl—the caddies by *Paul Crespin* (*Britannia Standard*), 1724, and the bowl by *John Chapman*, 1733—£170, all at ; and a gold box inscribed with the name of the maker, "Jasper Cunst, London," 1740, £400 (this box, with an illuminated address, was presented to Admiral Edward Vernon upon his admission to the Freedom of the City of London).

At Christie's, on April 10th, four circular salt cellars by *Milne and Campbell*, Glasgow, circa 1777, and four salt shovels (13 oz. 7 dwt.), brought 20s. ; a plain boat-shaped sugar basin by *Robert Hennell*, 1792 (6 oz. 18 dwt.), 19s. ; a pair of vase-shaped pepper pots by *John Emes*, 1798 (5 oz. 11 dwt.), 23s. ; a plain pear-shaped caster by *Caleb Hill*, 1734 (6 oz. 15 dwt.), 23s. ; a small plain pear-shaped hot milk jug by *Joseph Collier*, Exeter, 1724 (7 oz. 18 dwt.), 235s. ; a plain pear-shaped caster, 1711 (6 oz. 3 dwt.), 55s. ; a pair of small table candlesticks, 5½ in. high, 1694, possibly by *Jonah Kirk* (18 oz. 6 dwt.), 85s. ; a pair of plain sauce boats by *Joseph Sanders*, 1736 (21 oz. 14 dwt.), 37s. ; a plain square waiter on four feet, 1729, m.m. H.P. in script, probably for *Harvey Price*, 40s. ; a plain chamber candlestick, 1710, m.m. CO., probably for *John Cory*, 25s. ; a small two-handled porringer, circa 1664, 55s. ; a plain table bell by *S. Hennell*, 1812 (7 oz. 3 dwt.), 36s. ; a plain small brandy saucepan and cover by *Peter Archambo* (7 oz. 15 dwt.), 36s. ; a plain pear-shaped cream ewer by *George Jones*, 1739 (2 oz. 13 dwt.), 100s. ; a small two-handled porringer, 1709 (3 oz.



PAIR OF FRENCH EIGHTEENTH-CENTURY MUSTARD-POTS AND STANDS WHICH BROUGHT £365 AT CHRISTIE'S FROM THE EDMUND PHILLIPS COLLECTION

12 dwt.), 65s.; a Commonwealth stump-top spoon by *Stephen Venables*, 1653, £15 10s. (all at); a taperstick on octagonal faceted base by *Lewis Mettayer*, 1712, and a similar one by *Gabriel Smith*, 1714 (6 oz.), 120s.; a plain pear-shaped hot water jug by *Charles Wright*, 1769 (10 oz. 10 dwt.), 36s.; a small plain brandy saucepan by *James Smith*, 1727 (2 oz.), 35s.; a pair of plain circular tazza-tops by *Richard Green*, 1727 (7 oz. 15 dwt.), 62s.; a plain cylindrical coffee pot by *William Pearson*, 1718 (19 oz. 10 dwt.), 80s.; a strainer of circular form, the body pierced, with flat scroll handles by *William Fleming*, 1716 (2 oz. 5 dwt.), 85s.; a plain tazza by *Robert Bruce, Edinburgh*, 1708 (16 oz. 6 dwt.), 41s.; and, a week later, at the same rooms, a small beaker in the Chinese taste, 3 in. high, 1693, *M.M. P.R. in cypher* (2 oz. 4 dwt.), 310s.; a plain pear-shaped caster by *Isaac Liger*, 1722 (13 oz. 14 dwt.), 40s.

AN EARLY NEW YORK TANKARD

ONE of the lots sold on the 10th was an American plain tankard with flat cover, 7½ in. high, by *Simeon Soumaine* of New York, circa 1710. It weighed 28 oz. 19 dwt., and was purchased by a well-known dealer for £217 2s. 6d. (150s. per oz.).

FURNITURE, PORCELAIN, OBJETS D'ART AND TAPESTRIES

ON April 26th, Christie's offered the famous Boucher-Neilson tapestries and the Adam furniture made for Moor Park. These were among the furnishings removed to 19, Arlington Street after the sale of Moor Park, in 1784, and were now catalogued with a number of lots of fine porcelains and other works of art which were also formerly at Arlington Street. The sale totalled £12,002, of which £2,803 10s. was accounted for by the Moor Park Gobelins tapestry suite, designed by Robert Adam, comprising: a set of six arm-chairs and a settee; a set of four arm-chairs, a settee and two stools; two firescreens; a pair of window seats; and a pair of firescreens; the Gobelins tapestry, woven in colours with bouquets of flowers on a floral grey damasked ground, being the work of Jacques Neilson, 1766-1769.

At this sale, a Chippendale mahogany bowl stand brought £52 10s.; a set of eight Chippendale mahogany chairs and two arm-chairs, £294; a set of ten Chippendale arm-chairs and three settees, £472 10s.; a set of four arm-chairs and a settee by *Robert Adam*, £378; a pair of Adam wine cisterns, £294; a pair of console tables by *Robert Adam*, £225 15s.; a large glass chandelier, eighteenth century, £262 10s.; a set of six glass chandeliers, eighteenth century, £504; a dining table, late eighteenth century, veneered with satinwood in rosewood borders, £157 10s.

Among the porcelains, a Sèvres écuelle, cover and stand, 1760, fetched £52 10s.; a pair of Sèvres seccaux, 1769, £54 12s.; a pair of Sèvres biscuit groups of Cupid and Psyche, after *Falconet*, £39 18s.; a pair of Sèvres biscuit figures of Mercury and Venus, £33 12s.; a Sèvres biscuit group of Venus and a sculptor, £39 18s.; a Sèvres large dinner service, £204 15s.; a part of a Sèvres service, £60 18s.; part of a Meissen dinner service, £68 5s.; six Meissen cups, covers and saucers, £46 4s.; a set

of four Meissen salt cellars, £50 8s.; a Meissen figure of a baker, £33 12s.; a Rockingham dessert service, £126; four Chelsea plates, gold anchor mark, £63; a pair of Chelsea figures of a girl and youth, gold anchor mark, £68 5s.; a Chelsea vase, cover and stand, gold anchor mark, £68 5s.; a Chelsea vase and cover painted with cupids sporting on clouds, after *François Boucher*, £157 10s.; and a pair of Derbyshire spar and ormolu candelabra by *Mathew Boulton* of Soho, £178 10s.

Two days previously, at the same rooms, a small collection of Italian majolica was sold from the estate of the late Sir Archibald Buchan-Hepburn, Bart., when a Castel Durante dish, painted with a portrait bust of a girl in polychrome, attributed to *Nicola Pellipario*, circa 1520, brought £27 6s.; an Urbino dish painted in tones of blue, green and yellow, 1539, £32 11s.; an Urbino plate painted in tones of blue, green and yellow, circa 1550, from the Fontana workshops, by *Orazio Fontana*, £23 2s.; a Deruta dish painted in lustred yellow and blue, circa 1520, £90 6s.; a Deruta dish painted in lustred yellow and blue, circa 1520, £54 12s.; a pair of Faenza pharmacy bottles and covers, sixteenth century, £86 2s.; a pair of Faenza pharmacy jars and covers, sixteenth century, £65 2s.; a pair of Faenza pharmacy ewers and covers, sixteenth century, £44 2s.; and a Chinese porcelain figure of a hawk, *Ch'ien Lung*, £50 8s.



ONE OF A SET OF TWELVE WILLIAM III. WALNUT SPOONED-BACK CHAIRS, WHICH REALISED £1,102 10s. AT CHRISTIE'S

THE HIND STAMP COLLECTION SALE

PHILATELIC circles knew no small satisfaction at the results from the first sale of part of the famous Hind collection. This was held at Harmer's Bond Street Rooms on April 30th and May 1st, when the Great Britain, European Colonies and British North America sections were sold. Four other sales of different sections of this collection are scheduled to take place later, at Harmer's, and these will be dealt with in future issues of THE CONNOISSEUR.

The total realised for the items offered at the first sale amounted to £8,750, of which the horizontal pair of 12d. black Canada, 1851, with large even margins, accounted for £1,400. And that the bidding was spirited, and the competition keen, is evident from the following prices. GREAT BRITAIN:—1840-1d. black, a block of six with large margins all round, £140;

2d. deep full blue, a block of four, £63; 2d. blue, a block of eight with full margins and from lower left corner of sheet showing inscription and "Plate No. 1," £180; 1848-a 1d. red-brown, £20; 1853-2d. blue, watermark inverted, £16; watermark large crown, 1d. red-brown, block of four, £30; 1856-58-watermark large crown, 2d. blue, £25; 1858-79-1d. rose-red, issued at Cardiff, an unused horizontal pair, £25; 1847-54-embossed 10d. brown, no die number, a mint horizontal pair from upper right corner of sheet with full margins, £15; 6d. reddish-purple, mint block of four from lower right corner of sheet, £55; 1855-56-4d. deep carmine, watermark small garter, £65; 4d. deep carmine, watermark medium garter, a block of six, £100; 1856-57-white paper 4d. rose-carmine, watermark medium garter, a block of six, £63; 1862-a 9d. straw with hair lines, unused, £70; 1865-67-a 9d. straw, rare plate 5, £250 (this stamp was presented by His Majesty the King to be sold for the benefit of the National Philatelic War Fund during the Great War. At the auction it realised £285. It was given back by the buyer to be re-sold, and realised altogether over £500. The stamp is still mounted on the original card bearing His Majesty's signature); 1867-83-watermark anchor, blue paper, £1 brown-lilac, £90; watermark white paper, 10s. grey-green, £105; 1873-80-watermark anchor, white paper



BLOCK OF "HALIFAX" OVERPRINT INVERTED
SOLD BY HARMER NEW BOND STREET, FOR £500

2½d. rose mauve, horizontal strip of three, right-hand stamp error LH-FL, postmarked "A 25" (Malta), £19; 1840-VR 1d. black, a block of thirty-six, comprising three horizontal rows of twelve, £525; I.R. official 1884-88-£1 brown-lilac, watermark crowns, unused, £100; £1 brown-lilac, watermark orbs, £95; 1902-04-5s. carmine, £55. CYPRUS:—1882-½pi. emerald-green, £28. GIBALTAR:—Jan., 1886-1s. block of four, £24; Nov., 1889—"no value" carmine, £18. IONIAN ISLANDS:—1d. blue, £18. MALTA:—1885-½d. green and 1d. carmine, in marginal blocks of four, £21; 1s. violet, a block of four from upper left corner of sheet with control "1," £16. BRITISH COLUMBIA:—1861-2½d. reddish-rose, a block of six with margin of sheet at left, £19; 1865-imperfect, 10c. blue large margins, £23. CANADA:—1851-laid paper 12d. black, a horizontal pair with large even margins all round, £1,400; 1852-57-3d. red, a horizontal strip of three, £16; 6d. greenish-black, £70; 6d. greenish-black, £60; 6d. dull purple, £50; 1857-7½d. yellow-green, unused, £38; 1859-17c. deep blue, a block of four with margin of sheet at top, £85; 1898-1902-½c., 1c., 2c., 5c., 6c., 7c., 8c., and 10c. in blocks of four, the 2c. and 7c. without gum, £55; 1903-12 1c., 2c., 5c., 7c., 10c. in unused blocks of four, £32; 1908-Quebec, complete set in blocks of four, £52 10s. NEW BRUNSWICK:—1851-3d. bright red, a bisected copy used on



TWO CARVED AND GILT ARM-CHAIRS DESIGNED BY ROBERT ADAM, IN GOBELINS TAPESTRY MADE BY JACQUES NEILSON: THESE CHAIRS ARE PART OF THE MOOR PARK GOBELINS TAPESTRY SUITE WHICH REALISED 2,670 GUINEAS AT CHRISTIE'S

envelope with 6d. yellow as 7½d., £29; 6d. yellow, bisected and used as 3d., £44. NEWFOUNDLAND:—1857-4d. scarlet-vermilion, unused copy, £140; 8d. scarlet-vermilion, bisected vertically and used as 4d., £42; 1s. scarlet-vermilion, unused, £145; 1860-3d. green, sheet of eighty with full margins, £40; 4d. orange-vermilion, £70; 1s. orange-vermilion, unused copy, £300; 1861-62-1d. red-brown, £65; 1897-1c. on 3c., surcharged in red and in black, both type 1, unused, £60; 1911-8c. variety imperfect, block of four, £35; 10c., variety imperfect, block of four, £30; 12c., variety imperfect, block of four, £35; 1921—"Halifax" 35c. red, overprint inverted, a block of four £230; a similar block of four of the inverted overprint misplaced with date at top, £200; 35c. red, block of four from top of sheet, but both the top stamps are the rare variety (once each on the sheet of twenty-five), "1921" spaced to right, £500. NOVA SCOTIA:—1851-1s. cold violet, a pair used on envelope with 6d. yellow-green, £460; 1s. purple, £110.

At the second sale there was again the same keen competition that had marked the previous sale; this being especially marked when the pair of British Guiana (1850) 2c. "circulars" were offered, for these realised the large sum of £1,300. Other items of British Guiana were: 1850-4c. orange, initialled E.D.W., £330; 8c. green, similarly initialled, £290; 12c. indigo, initialled E.T.E.D., £115; 4c. pale yellow on pelure paper, £425; 1852-1c. black on magenta, £240; 4c. black on deep blue, £160; 1860-a block of four 4c. blue, £160; 4c. black on blue, £625; 4c. black on deep blue, £540; a strip of four Barbados, 1878, 1d. on half 5s. dull rose brought £460; a Bermuda postmaster's 1849 1d. black, £165; and an 1854 1d. red, £145, outstanding prices in the other sections being: DOMINICA—March, 1886-1d. on 6d., £180; FAULKLAND ISLANDS—1884-a block of four 1d. red-brown, £60; JAMAICA—1919-21-1s. orange-yellow and red-orange, £220; NEVIS—1861-a sheet of twelve 1d. dull lake, £52 10s.; a sheet of twelve 4d. rose, £115; a sheet of twelve 6d. grey, £48; 1866-a sheet of twelve 1s. blue-green, £160; a sheet of twelve 1s. yellow-green, £370; a 1s. yellow-green on laid paper, £170; 1876-a sheet of twelve 4d. orange-yellow, £75; a sheet of twelve 6d. grey, £135.

OBJÈTS D'ART BY CARL FABERGÉ

THE sale of the collection of works by Carl Fabergé, the Franco-Russian artist, attracted some attention when it was offered at Christie's on March 15th. The gold Easter egg, which was the first one made by Fabergé for Czar Alexander III. in 1888, realised £85; and a rock crystal reliquary, £110. Other prices of interest were: an enamelled bell-push, £16; a gold paper knife, £20; a rock crystal handle, £16 10s.; an enamelled seal, £12; a wax case decorated with enamel, £16; a gold notebook and pencil, set with a spray of flowers in ruby and rose diamonds, £16 10s.; a twin bell-push decorated with enamel, £20; a rock crystal bowl with foliage design, £30; a model of a poodle in smoked topaz, £20; a Siberian green jade cigarette stand, £21; a rock crystal handle formed as a crook, £15 10s.; a rock crystal vase, £16; a gold scent vase, £39; a rock crystal cup decorated with red enamel in chased gold borders, £22; a Siberian green jade oval tray, the border of white enamel, £25; a rock crystal scent-bottle, £28; a rock crystal vase, holding a spray of forget-me-nots in turquoise, rose diamonds and enamel, £45; a gold wine taster, £58; a box, of hexagonal navette shape, the edges banded with gold, the sides enamelled, £38; a bowl decorated with translucent red enamel overlaid with gold, £25; a blue enamel cup, £26.

A HISTORIC MANOR HOUSE FOR DISPOSAL

MESSRS. HAMPTON & SONS, of 20, St. James's Square, S.W.1, have been entrusted with the disposal by private treaty of the historic Manor House of Somerton, Somerset. Situated in the centre of the town with large private grounds, it is of early Tudor date with notable Elizabethan additions and later extensions, and contains some of the original doorways and fireplaces and a fine moulded ceiling. The entire property is enclosed within stone walls, and the buildings have a direct frontage on the market place with a depth of about 144 feet.

OLD ENGLISH NEEDLEWORK EXHIBITION AT KING ST., S.W.

DURING the months of June and July an Exhibition of rare examples of Old English Needlework, ranging from the earliest years of the seventeenth century to the period of George I., will be held at the galleries of Frank Partridge & Sons Ltd., 26, King Street, St. James's. English work of the kind to be seen here is eagerly sought and rightly treasured, specimens of pre-Tudor days being all but unattainable. Of the many needlework pictures, one of the most imposing is a panel of Elizabethan embroidery, circa 1600, measuring 9 ft. 7½ in. long by 5 ft. 9 in. wide. It depicts *The Judgment of Solomon* enclosed in a typical Renaissance border. A set of three very fine panels of the same date, with armoured warriors, statesmen, female figures and angels in garden settings, comes from the collection of Lady Sackville at Knole House. Of still more interest and importance is the complete set of Falconer's Accoutrements, given by James I. to Lord Dudley North as a souvenir of his visit to Wroxton Abbey. These comprise a leather bag decorated in gold and silver, couched in coloured silks, with enamelled gold mounts, gauntlets, lure, all richly decorated, the principal motif being bramble and mistletoe, and two falcon hoods, one hung with bells. One of the finest needlework jewel caskets known to be in existence is one in which scenes from the Old Testament are represented in laid stitch on the top, back and sides. The needlework is in such a perfect state of preservation that it has been said it might have been done yesterday. The fittings and linings of salmon pink velvet, and silk and silver galloon, silver key plates and handles are all complete. There is also a most appealing Charles I. *petit point* picture, showing the King praying in his Chapel, with animals at the four corners, and emblems. Further interesting relics are a Charles II. beadwork basket in imitation of *petit point* with a design of the *Temptation* worked in at the bottom; and an embroidered Bible of 1632, wrought in gold bullion and coloured silks on satin. There is also an important Charles II. bellows, dated 1672.



CHARLES II. STUMP WORK MIRROR WITH FIGURES OF THE KING AND QUEEN: MESSRS. FRANK PARTRIDGE

NOTES AND QUERIES

The Editor invites the assistance of readers who may be able to impart information required. It must be understood that he does not necessarily identify himself with attributions or other opinions expressed by correspondents.

UNIDENTIFIED PORTRAIT (No. 894)



IDENTIFICATION OF SITTER (No. 894)

SIR,—I should be grateful if any of your readers could identify the sitter in the portrait of which I send a photograph. It is of the sixteenth century, and appears to be French. Owing to its resemblance to known portraits, it has long been considered to be a likeness of Mary Queen of Scots.—BRUCE GORDON.

ORIGINAL PORTRAIT WANTED (No. 895)



WHEREABOUTS OF ORIGINAL (No. 895)

SIR,—I enclose a photograph of a copy of a picture representing an ancestor of mine which is in my possession. I am anxious to trace the whereabouts of the original, which has disappeared. It has been suggested that some Macgregors may possibly have it.—EDWARD C. RATCLIFFE.

UNIDENTIFIED PAINTING (No. 866, May, 1933)

YOUR correspondent will probably have noticed that this picture is a version of one belonging to Ottawa, entitled *A Summer Afternoon with a Methodist Preacher*, by P. J. de Loutherbourg, and shown at the recent British Exhibition (R.A.), No. 594.—ROBERT WITT, 32, Portman Square, W.1.

SKETCH AFTER VELAZQUEZ (No. 896)

SIR,—I wish to learn whether a sketch for the famous work by Velazquez, *The Surrender of Breda*, which I understand was some time ago in the collection of Mr. M. Haro, of Paris, is still in his possession. One, which I consider bears the unquestionable stamp of the master, has come to light in Havana, and I want to discover whether there is any connection between the two.—A. R. M. (Cuba).

MARKET SCENE (No. 868, June, 1933)

THE picture is by Benckelaer, and there are two other versions known to me, one in a dealer's hands in Antwerp and another in Berlin. Photographs could be seen in my library.—ROBERT WITT.

UNIDENTIFIED PORTRAIT (No. 891, April, 1934)

THIS portrait of a bearded man is quite possibly a self-portrait of F. H. Henshaw, a Birmingham-born artist, a friend and contemporary of David Cox.—LESLIE E. POLLOCK.

A YOUNG CAVALIER (January, 1934)

I SHOULD like to suggest as the painter of the boy's portrait belonging to Major-General Sir John Hanbury-Williams, tentatively ascribed to Joseph Michael Wright in January's issue, the Dutch painter, Michiel Sweerts, born 1624.—J. DE LOOS-HAAXMAN, Batavia, Dutch Indies.

HERALDRY CONDUCTED BY CHARLES R. BEARD

ARMS ON WINE-BOTTLE BETWEEN C.W. (W.1)

THESE arms are—*azure, a pile ermine*. C. : *a dexter arm embowed, vested gules cuffed or, holding a sprig vert*, for Wyche of Davenham, co. Chester and Wyche (baronet) of Chewton, co. Somerset.

The bottle from which this seal came apparently belonged to Sir Cyril Wyche (1632?-1707), second son of Sir Peter Wyche, ambassador to the Sublime Porte in the reign of King Charles I. Sir Cyril was born at Constantinople, and was christened Cyril after his godfather, the patriarch of Constantinople. He was knighted by King Charles II. at The Hague in 1660. He was President of the Royal Society in 1683, and was succeeded in that office the following year by Samuel Pepys. In 1693 he was appointed one of the Lords Justices of Ireland, having previously served as secretary to the Lieutenantcy under Henry Sidney, afterwards Earl of Romney. He purchased Poyning's Manor in the parish of Hockwood, Norfolk. He died December 29th, 1707, and was buried in St. James' Church, Westminster. His wife was a niece of John Evelyn, the diarist.



BOTTLE SEAL—SIR CYRIL WYCHE

CREST ON SILVER SERVER (?)

A swan's head and neck between two wings within a ducal coronet.

This crest is used by Vipont, Sybyle, Swann, Scales, Hutchinson, and Fagan of Ireland. It has also been used by Lindsay, Earl of Crawford and Balcarres (an *antique coronet*) and Stafford, Duke of Buckingham and Earl of Stafford (with the coronet *gules*).

ARMS ON PORTRAIT (Lancaster)

These arms are *gules two bars gemells and a chief or* for Richmond of Highead Castle, Cumberland (*temp.* Henry VIII.), quartering *or, a fess chequy or and gules between three garbs gules* (sometimes reversed), for Vaux of Catterlen. Christopher Richmond of Highead Castle married Mable, daughter and co-heir of John Vaux of Catterlen.

Peter, sixth son of Henry Brougham of Scales by his second wife, Elizabeth Lamplugh, married Elizabeth (probably the *Isabella Richmond* of your portrait), daughter of Christopher Richmond of Highead Castle. Peter's grandson, Henry (1717-1782), was the grandfather of Henry, first Lord Brougham and Vaux.

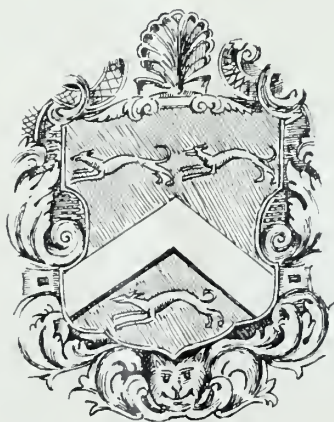
COAT OF ARMS IN CARVED WOOD

These arms read as *gules, a saltire vairy of argent and sable* impaling *ermine, seven fusils conjoined in bend gules*. C. : *a palm-tree proper*.

Both the baronies represented in this impalement, Morwick and Pluknett, were extinct before the fourteenth century. But the Durham Visitation of 1615 assigns the dexter impalement to a family of Morwick then resident in co. Durham. Durham Wills may supply the alliance indicated. The sinister impalement is or was also used by Witneill or Wytnyll.

PORTRAIT OF DR. PATTEN

"Dr. Patten" is apparently Dr. Thomas Patten (1714-1790), son of Thomas Patten, a Manchester grocer. He was educated at Manchester Grammar School, and Brasenose and Corpus Christi Colleges, Oxford. B.A., 1733; M.A., 1737; B.D., 1744; D.D., 1754. He was for some time a fellow of Corpus, and later became Rector of Childrey, Berkshire. He was a friend of Dr. Johnson. In 1765 he married Elizabeth Brooke, daughter of Peter Brooke, of Mere, High Sheriff of Cheshire. There is no portrait of Dr. Patten at Oxford, and no engraving seems to be recorded.



ARMS OF TREADWAY NASH, D.D.

ARMS ON BOOK-PLATE OF TREADWAY NASH, D.D.

Vert, a chevron between three greyhounds courant argent within an elaborate scrolled border involving a cat's mask and a scallop shell. These arms are a variant of Nashe, and form the upper half of the coat granted to James Nash of Worcester.

This book-plate belonged to "Treadway (Russell) Nash, D.D., of Bevere, Worcestershire," the Worcestershire historian. He was born in 1725, the son of Richard Nash of Clerkenleap, co. Worcester, and Elizabeth Treadway. He received the degree of D.D. in 1758, and the same year married Margaret, youngest daughter of John Martin of Overbury near Tewkesbury, and almost immediately afterwards purchased an estate at Bevere. He died in 1811. His sole daughter and heiress, Margaret, in 1785 married John Somers Cocks, who at the death of his father in 1806 succeeded to the title of Lord Somers. This marriage accounts for the circumstance that Nash's book-plate is generally found covered by Lord Somers' more elaborate but less interesting plate.



